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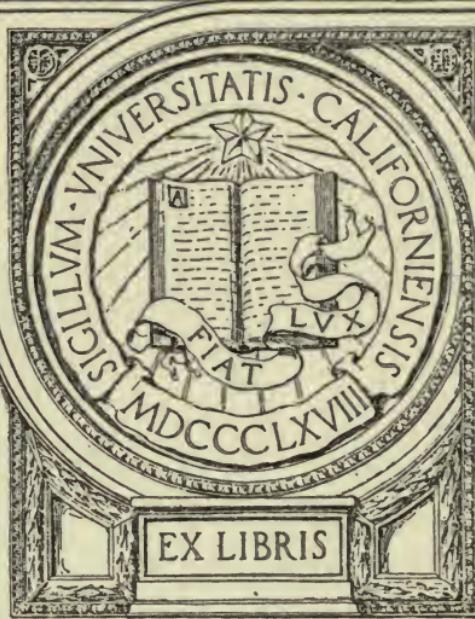
# LIVE LANGUAGE LESSONS

HOWARD R.DRIGGS

TEACHERS MANUAL



THE UNIVERSITY PUBLISHING COMPANY





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# LIVE LANGUAGE LESSONS

## TEACHERS' MANUAL

BY

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**SECTION ONE**  
**PRINCIPLES AND METHODS**



## INTRODUCTION

This manual has been prepared especially for those using **Live Language Lessons**. It contains definite helps, however, for all teachers who would vitalize the language work of their schools.

The effort of the author has been to produce a practical guide book which points the natural, the progressive way to train pupils effectively to express themselves in choice living language.

The constructive suggestions offered herein come directly out of experiences in the classroom. The illustrations given have been developed by the author and others while teaching **Live Language Lessons** in various types of schools in many different states.

It is hoped that this little handbook of helps will encourage teachers everywhere to take the **rational road to success in language teaching**, and enable them, while in service, to get the richest possible results from their work.

How **Live Language Lessons** may best be taught can be readily discovered by a careful study of the texts themselves. The method is plainly revealed in every exercise. There seems need, however, to give teachers an even clearer view of the general plan of the books, to explain the fundamental principles on which they are based, and to make plain the essentials that must not be forgotten in their teaching.

For these purposes this manual has been written. The charts, the constructive suggestions, and the demonstrations it contains will help teachers understand and apply the methods more intelligently.

These books were created, not from behind a professor's desk, nor in a library cloister. They were developed **in the classroom in the grades for which they are intended**. Every lesson in them was proved before it was written. All of them have been successfully tested by teachers, both in city and in country schools.

The Live Language plan opens the opportunity to train pupils, through their own expression, for practical service along every essential line of life. To this end the following exercises are systematically offered:

1. Lessons that inspire a love of country.
2. Lessons that develop the right home spirit.
3. Lessons that promote proper health habits.
4. Lessons that cultivate respect for labor.
5. Lessons that teach sensible thrift.
6. Lessons that widen the learner's world.
7. Lessons that cultivate appreciation of nature.
8. Lessons that stimulate wholesome recreation.
9. Lessons that train the taste for literature.
10. Lessons that awaken interest in current events.

Through a series of practical, close-to-life lessons the various classes are led to express their own thoughts and experiences. The teacher, by guiding this expression into proper channels, turns it to the ends desired.

### Fundamental Aims in Language Teaching

**Live Language Lessons** are based on these first principles of progressive pedagogy:

1. Without true self-expression there can be no real language growth.
2. Expression, to be worth while, must be given, not for the sake of expression, but for the sake of service.
3. To lead the learner along the way of serviceable self-expression, the teacher, first of all, must meet the pupil where he lives and must make opportunity for him to express himself, not some one else.
4. To help him express himself most effectively, the teacher must guide the pupil tactfully to realize the best expression of which he is capable, without destroying his individuality and spontaneity of expression.
5. Facts and forms of speech and principles of structure and syntax essential to a mastery of the mother tongue, can be best taught only as they are connected closely with the learner's daily life language.

### General Methods of Language Teaching Compared

Two main methods obtain in language as in other kinds of teaching: **The Formal** and **The Vitalized**

The distinctive differences between these general systems, as far as language is concerned, is shown in the following table of comparison:

#### The Formal Method

1. Makes the language lesson mainly an informational study.

#### The Vitalized Method

1. Makes the language lesson mainly an expressional study.

- 2. Teaches the forms of speech apart from the learner's language.
- 3. Uses literary models for purposes of imitation.
- 4. Makes composition work a reproductive process.
- 5. Deals with language as something perfected.
- 6. Is essentially autocratic in spirit.
- 2. Teaches the forms of speech with constant application in daily use.
- 3. Uses literary models to stimulate creative effort.
- 4. Makes composition work a productive process.
- 5. Deals with language as something perfecting.
- 6. Is essentially democratic in spirit.

In *Live Language Lessons* the vitalized, or natural method of teaching is accepted without compromise. This natural method has been proved to be educationally sound and right.

This system is democratic both in spirit and in method. It offers every pupil equal opportunity with every other pupil to participate freely in the exercises provided for socialized self-expression. As each gives he gains. In contributing of his individual thought and experiences for the benefit of all, the pupil gets truly motivated practice in speaking and in writing.

The actual speech needs of the pupil are revealed in this free expression. Discovering these, the teacher is enabled more intelligently to direct the formal work and the drills necessary to make sure the principles and practice that make for any effective use of language.

In other words, there are three types of lessons in *Live Language* work: (1) The Discovery Lesson; (2) Development Lessons; (3) Drill Exercises. Each of these types is concretely discussed in Section III of this manual.

The teacher's part in the process is also threefold:  
(1) To create conditions wherein the pupil feels **impelled** not **compelled** to express himself. (2) To help him by encouraging suggestions and guiding questions to bring out his best thoughts and experiences clearly and well. (3) To teach, through well aimed lessons, the essential principles of speech; and, through positive drills, to fix right language habits in tongue and in fingers.

### PLAN OF LIVE LANGUAGE LESSONS

#### I. Composition Studies on Real Life Subjects

1. Oral work emphasized
2. Written work closely correlated with special emphasis on real letter writing

#### II. Practical Exercises in

##### 1. Vocabulary Building

- (a) Word finding games
- (b) Exercises aimed at overcoming the slang habit
- (c) Studies in word accuracy

##### 2. Applied Grammar

- (a) Language games and correct-usage drills
- (b) Exercises in sentence building
- (c) Systematic study of practical grammar

##### 3. Enunciation and Pronunciation

- (a) Exercises on troublesome sounds
- (b) Elementary studies in speech art

##### 4. Punctuation and Paragraphing

- (a) Practice in punctuation
- (b) Study of essential rules of punctuation

## COMPOSITION CONTENT OF LIVE LANGUAGE LESSONS

GENERAL SUBJECTS AND AIMS	GRADES				
	THIRD	FOURTH	FIFTH	SIXTH	SEVENTH
Historical Patriotism and Citizenship	Stories for Little Americans	America the Land of Liberty	Brave Boys and Girls	Stories of Our Country	Local History Stories and Sketches
Industrial Practical Service	Little Laborers	Home Helpers	World's Workers	Stories of Industry	Homes and Homemakers
Nature Intelligent Love of Outdoor Life	Indian Summer Days Birds in Spring	Autumn Gifts May Flowers	Our Animal Friends Bird Life	Wild Animal Life Orchard and Wildwood	Sketch Books of Nature
Geographical Widening the Child's World	Eskimo Stories Tales of Clothing	Little Folk of Other Lands	Indian Life The Thanksgiving Feast	Life in the City	How Homes are Supplied with Food
Recreational Wholesome Play and Health	Summer Stories Santa Games Snowflake Fun Plays, Playmates	Fun in the Country Hallowe'en Plays, Around the Fireside	Thanksgiving Fun Spring Sports	Fairs and Festivals Entertainments	Home Pleasures
Literary Art Right Reading Habits	Wigwam Tales Fairy Stories and Fables	Snowtime Poems and Stories Spring Songs and Stories	Indian and Pilgrim Tales Hero Stories	Our Country's Choice Stories Animal Tales	Old Time Tales Home Reading

The Six Life Lines

The titles given in the chart indicate only the main study centers for oral and written expression.

#### Points to Remember

1. The composition work follows the lines of real life interest.
2. Each grade is given its own rich part in working out this vital and varied program.
3. Every other study is reinforced by this live composition plan.

#### Practical Suggestions

1. To promote proper team work each grade should be held, not slavishly, but rather faithfully within the field assigned to it. There is a wealth of work given each class to do, and it is unfair to any class to have the cream of interest in its work taken by preceding classes.
2. Subjects should always be adapted and enriched as need demands; other good subjects that fit in with the plan may be used at times.
3. In the lower grades, where the seasonal arrangement is followed, the work may be readily rearranged where necessary to fit in with a mid-year promotion plan.



**SECTION TWO**

**THE WORK BY GRADES**



## **LANGUAGE AIMS IN THE ELEMENTARY GRADES**

### **Third, Fourth, Fifth, and Sixth Grades**

The following are the main objectives to be kept clear in the language work of the Elementary School:

1. Encourage fluency and spontaneity of expression. The pupils, however, should be held gently but firmly to accuracy in using the simpler forms of speech and of writing.

2. Let oral work predominate. Three-fourths of the time, at least, should be given to oral expression in these grades; but written work growing out from the oral should gradually be increased.

3. Exercises in enunciation should be regularly given. Work especially for clear resonance, and to overcome lazy jaws, lips, and tongues.

4. Strive to correct wrong speech habits by fixing right ones. Tongue training drills in the form of language games and drills on the "Tables of Correct Usage" are important here. The simple rules and reasons governing correct usage may be given with the drill exercises.

5. Beginnings in practical grammar—sentence studies and the parts of speech, with easier inflections in number, tense, and case—are made in the sixth grade.

6. Vocabulary-building exercises, closely correlated with the expression studies, are regularly given.

7. Punctuation practice, exercises in paragraphing, simpler letter forms, and the easier rules for capitalization are systematically given to train the fingers into right habits.

Fluency with accuracy is the watchword. The aim now is to work for right language habits, but not at the expense of naturalness and freedom of expression.

## THIRD GRADE LANGUAGE

### LIVE LANGUAGE LESSONS—FIRST BOOK, PART I\*

#### GENERAL OUTLINE

Two closely blended main lines of work are provided for this grade:

##### I. Expression Studies    II. Skill-Cultivating Exercises

These are grouped in a series of ten general language studies as follows:

###### 1. Summer Stories

Talks about summer fun.	Word games.
Telling animal stories.	Writing about animals.
Talks about farm animals.	Animal language games.

###### 2. Little Laborers

Talks about children's work.	Making worker rhymes.
Telling of work in school.	Word games about workers.
Stories about workers.	Writing about work.

###### 3. Autumn Days

Fall stories and poems.	Autumn language games.
Talks about corn.	Writing about corn.
A wigwam story hour.	Finding Indian words.

###### 4. Thanksgiving Time

Talks about Thanksgiving.	Thanksgiving alphabet.
First Thanksgiving.	Thanksgiving language game.
Talks about foods.	Word game about cooking.

\* The work of the Elementary Book is explained in the Manual beginning with the fourth grade, page 67.

**5. Santa Claus Stories**

Christmas stories and songs.      Christmas language games.  
Christmas plays.                      Writing Santa letters.

**6. Snowflake Fun**

Telling of snow fun.                  Finding winter words.  
Talks about Eskimos.                Snowball language games.  
Winter night stories.                Writing about winter.

**7. The Fireside Story Hour**

Telling fairy tales.                 Finding words for fables.  
Playing fairy stories.               Fairy language games.  
Stories of valentines.               Postman language game.  
Little American stories.            Making American stories.

**8. Springtime Stories**

Playing a story of spring.           Spring guessing game.  
Telling bird stories                 Finding bird words.  
Describing favorite birds.           Bird language games.

**9. Plays and Playmates**

Talks about spring fun.              Spring language games.  
Telling about pets.                   Animal action words.  
More animal stories.                Animal language game.

**10. Vacation Fun**

Talks about water sports.           Making a story.  
Vacation time fun.                   Fishing language games.

Review of language games and other tongue-training exercises.

**SPECIAL CAUTIONS FOR THIRD GRADE WORK**

1. Pupils will need guidance at the beginning to learn how to use their first language text properly.

2. Do not expect them to read fluently all the stories and directions, or to fill every blank in the vocabulary exercises. Give them tactful help until they can help themselves.

3. The beginnings in written work should be carefully made. The sentence building, letter-writing, and other compositions should be worked out in the beginning by the class working together under the tactful guidance of the teacher.

4. Too much writing and copying should not be given as seat work. For the study period, use word-finding games, the reading of stories and poems in the book, with occasional very brief written compositions and little letters. Make this work simple and watch it carefully.

5. The lessons are best taught in the season thereof. It will be observed that they are planned to follow the school year somewhat closely. Where promotions are made at the half year, the seasonal arrangement need not be seriously disturbed. For example, if the grade begins its work in January or in February, its first study should be **Snowflake Fun** or **The Fireside Story Hour**. The following fall the class can begin with **Summer Stories** or **Little Laborers**.

6. The course is planned to cover a full year of nine or ten months' work with a lesson practically every day. If the course must be shortened to fit the short term or ungraded school, certain exercises from different studies may be omitted. For such a minimum course the following is suggested: Omit exercises 3, 5, 11, 18, 26, 33, 35, 39, 45, 46, 50, 51, 58, 62, 63, 70, 71, 79, 81, and 82.

7. The best results will come from following the plan, not slavishly, but rather faithfully. Ample freedom is given both pupils and teacher within the general studies provided. The lessons should always be adapted to the class, and at times other exercises more closely connected with their needs may be substituted.

8. Only as each grade does the part assigned to it is effective team work possible. The part given to the third grade has already been presented in brief. The following is a summary showing the various forms dealt with in the tongue and finger-training games and drills:

#### PRACTICAL HELPS WITH DEMONSTRATION LESSONS

#### DRILL EXERCISE CHART

Correct Usage	Punctuation	Enunciation
<b>Language games to overcome</b>	<b>Use of the period</b>	<b>Games and drills on</b>
"Can I go?" "It's me."	1. To close sentences	can
"I fell in" "I laid down"	2. After abbreviation of months	catch
"have got" "throwed"	3. After initials	and
"aint" "knowed"	<b>Use of the capital</b>	just
"et" for "ate" "give" for "gave"	1. To begin sentences	get
"I seen" "has stole"	2. In writing names	for
"I done" "has took"	3. Pronoun I	from
"If I was" "he come"		going
"There was "he run" two"...		running
		doing
		playing

The drills suggested in this chart should be vitalized and motivated whenever possible. Other type trouble-

makers may also be dealt with as need requires, but the foregoing forms should not be neglected.

## GENERAL STUDY ONE—SUMMER STORIES

The following program covering about two weeks' work, is provided in connection with this opening study:

### For the Recitation

- Telling of vacation fun.
- Study of the circus poem.
- Telling jokes and riddles.
- Talks about animal tricks.
- Talks about pets.
- Playing animal games.
- Talking about useful animals.

### For Seat Work

- Word-finding game.
- Blank-filling exercise.
- Finding answers.
- Writing about animals.
- Finding words.
- Making a zoo.
- Writing sentences.

### Lesson 1. Sharing Our Vacation Fun

On opening this First Book of Live Language Lessons, the pupil is greeted with two pictures suggesting fun in summertime. He meets also this inviting question:

“Did you ever play ‘trading stories?’”

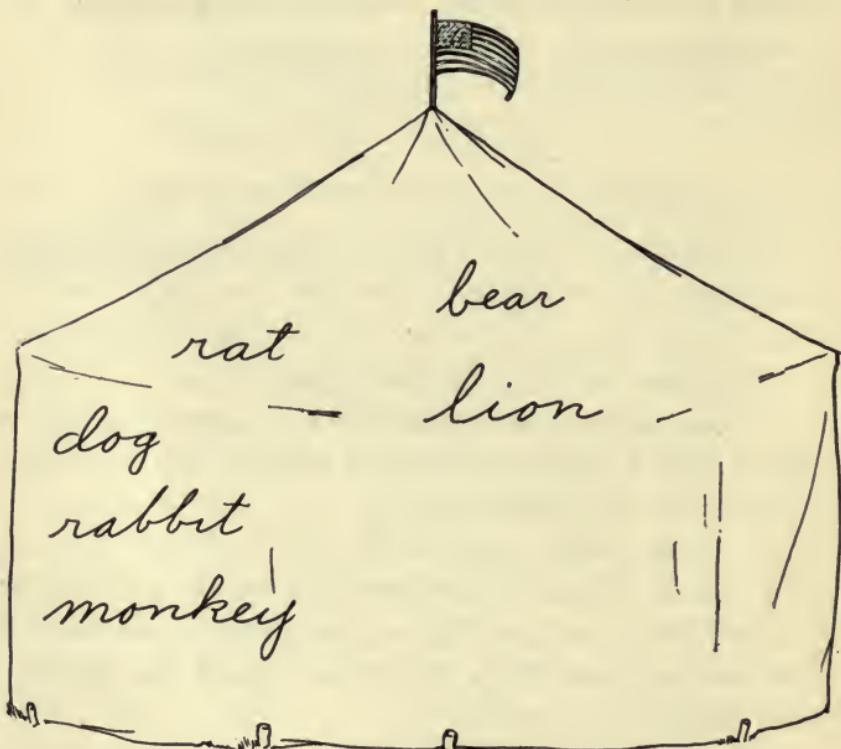
Then follows the stimulating suggestion that he share with his classmates some story of fun he has had during the vacation just past.

Over the leaf is a story of some real boys who had “A Circus Chase.” This should be read or told interestingly by the teacher. Then appropriate questions such as are suggested may be given to lead the pupils to tell similar experiences.

As they talk, the teacher should tactfully draw out their best thoughts, keeping their expression moving forward within the general lines of the lesson.

**Seat work.** While the interest to tell the stories is still keen, the work should be changed. During the study period following, the pupils may be allowed to express themselves in another way, by making a circus parade, or a zoo, or in otherwise reflecting the main thought of the lesson given.

**Written work should not be required with this first lesson,** other than the spelling of a few names of animals to make a word circus. The result of this seat work is likely to be something like this:



A good spelling lesson on the simpler names of animals may be given here if desired.

### Lesson 2. Finding Words

During the second recitation the pupils should be guided in completing the poem called "The Circus Parade." This is a vocabulary-building exercise.

**Do not expect every pupil to find every word.** If each can find one or two or three, that will be enough. The lesson should be made a coöperative exercise. Working under the lead of the teacher, the pupils may be led to fill the blanks in one or two stanzas, then they may be left to fill the blanks in the other stanzas for themselves. They should then prepare to read the completed poem.

### Lesson 3. Riddles

Here is a lively language exercise with opportunity to train the pupils' sense of humor. It should begin as a conversation exercise about the clown or other comedians. Following this should come an exchange of jokes and riddles.

**Seat Work.** As suggested, the pupils may find the answers to the riddles given. Other riddles may be added on the board.

### Lesson 4. Animal Tricks

This is another conversation lesson. The pupils, led by questions in the text, or by reading the little story given about the monkey, will tell of their experiences with animals they have seen at shows or on the farm and elsewhere. They should be encouraged to talk freely, but should be guided tactfully to keep to the story. Some of their simpler mistakes may possibly

be corrected, but not in such a way as to check their stories.

**Seat Work.** The writing of little stories of two, three, four, or five sentences like those in the text about some animal may be done here. Preceding this, a little composition may be written on the board, with the pupils' help. The suggestion that each sentence has a captain; or capital letter to lead it, stimulates a little interest in this form. Attention may be directed to the period also.

The following are two little compositions produced by third grade pupils during this exercise:

#### THE BEAR

The bear lives in a den. He eats meat. He has to be penned up in a cage at the park, so he won't bite people. The bear is black. Sometimes there are white bears too.

#### THE DEER

The deer lives in the woods. It eats grass and roots. It is a swift runner. It has antlers.

### Lesson 5. Training Animals

Use the questions given in the text and others to bring out an exchange of little stories about cats, dogs, colts, calves, and other animals. Most pupils of this grade have had some experience directly or indirectly with some animal. Opportunity to cultivate kindness to pets will arise during the lesson.

**Seat Work.** The vocabulary exercises on "Goat Troubles" should be given as composite work at the beginning, then the pupils should be allowed to complete the story and to be ready to read it. Do not require pupils to copy this exercise. Rather number the blanks and find words for each number.

**Lesson 6. Animal Games**

Opportunity is given here for vitalized training in correct usage. Each game proposed gives the pupil a chance to express himself and to get real practice in using rightly forms commonly misused. The "Noah's Ark" game, for example, drills on **may**, **into**, and **am not**.

**Seat Work.** Another spelling exercise on animal names may be given here. Let the pupils draw an ark or a zoo. They may have in the ark all the animals whose names they can spell correctly. Compare the results with those obtained in making a circus parade.

**Lesson 7. A Zoo Guessing Game**

Here the pupils are given a chance to make a little description by filling the blanks. The seat work precedes the recitation. When the pupils are ready, each may read his little composition and the class may guess as directed.

**Lesson 8. Talks about Farm Animals**

This work should be directed towards helping the pupils to appreciate our animal friends. In the country, the children will have much first-hand experience to give. In the city, the pupils may need some help in learning what animals really mean to them. Their cow is "the milk bottle," and the butter "tub," or "carton"; but they should learn all about the production of these things. In every class will be found pupils who can give first-hand experiences with farm animals.

**Seat Work. Writing about Animals.** Each pupil should produce a little story of several sentences about

some useful animal or bird found on the farm. Here is a story one pupil produced:

#### MY COLT

I have a little colt named Bessie. She is as black as ink with only a white spot in her forehead. She is too little to ride, but some day when she grows up she will make a fine saddle pony. I will use her to help me drive the cows home.

—*Fred Thompson.*

This may be illustrated with pictures, or drawings. The result should be a little booklet produced by the class.

### GENERAL STUDY TWO—LITTLE LABORERS

The purpose of this study is to **cultivate in the pupils the right spirit towards work.** Conversation lessons, stories, and poems dealing with work common to the lives of most little folk are given. With these are vocabulary-building and tongue-training exercises to help the pupil find the words he needs, and to train his tongue to use various troublesome forms correctly.

Out of the work should come little plays about workers and booklets containing little stories and sketches from the little workers. Each pupil should contribute his part. **About three weeks' time** may well be given to the working out of the various lessons connected with the study.

The following plan may be taken as suggestive:

#### For the Recitation

Talking about work for boys  
and girls.

Finding words.

Getting Ready for School  
(Poem Study).

#### For Seat Work

Drawing, cutting pictures of  
work.

Spelling exercise.

Writing little order rules.  
Helps for the schoolroom.

Talks about school work.	Writing the Lark story.
Stories about workers.	Cutting and drawing exercise.
Playing the stories.	Spelling exercise.
Words for workers.	Writing sentences using "isn't."
Language game.	Writing sentences on "did" and "done."
Drills on "did" and "done."	Writing little worker stories.
Talks about making and doing.	Making a worker's book.
Making a worker's book.	
Reading the book of stories.	

The essential thing in working out the language study is to **keep the work moving towards the central purpose.** Each lesson may be different, but each should connect with the idea of **work.** The pupils need to be trained in a spirit of home helpfulness, and to have cultivated in them an appreciation of those who are constantly working for them.

### Lesson 1. A Talk about Work

In the opening lesson, the keynote is struck playfully by the suggestion and question: "All play and no work makes Jack a dull boy." "What do you do every day to keep from getting lazy?"

This suggestion and the question generally bring a hearty response. The main work of the teacher then is to guide the expression and to hold the pupils to the telling of definite little duties they actually do and can perform. Their tendency often is to talk in "glittering generalities."

Lead them to talk on simple things, such as keeping their toys in place, keeping their clothes clean and tidy,

washing their hands and faces without bothering mother, and doing other little acts of helpfulness.

### **Lesson 2. Finding Words**

The little verses for vocabulary work may be filled out partly in class or left for the pupils to complete by themselves. They suggest the spirit of the general study.

### **Lesson 3. Getting Ready for School**

The poem, "Getting Ready for School," is a homely old rhyme, but it will leave a distinct impression. It offers, too, many suggestions that will stimulate the pupils to talk about what to do about getting ready the night before, what makes tardy boys and girls.

Let the poem be read by the teacher or by the teacher and the pupils. Such questions as those given will help the pupils to enjoy the poem.

For **seat work**, each may write a little line or two of good advice for boys and girls about taking care of their books and clothes and about getting up promptly and dressing quickly. Make some motto suggested by the poem, "Getting Ready for School."

### **Lesson 4. Talks about School Work**

This lesson follows naturally the poem study. Here is an opportunity for some helpful expression work looking to the betterment of the school. Stimulate pupils to talk about **how to study, how to help one another, and how to keep their desks in order.**

**Seat Work.** A set of rules for the classroom may be worked out. The best set could be chosen to be used by the school.

**Lesson 5. Stories about Workers**

Here is opportunity (1) to blend language with literature; (2) to bring back some fine old tales that should not be forgotten; (3) to have a story-telling exercise; (4) to dramatize some of the stories that make interesting little plays.

**Seat Work.** "The Larks in the Wheat Field" may be studied. This offers another kind of beginning composition, the building of a story by answering questions. This work may be begun as a class exercise and completed by the pupils.

The succeeding lessons, "Words for Workers," "Game for Little Workers," "How Things are Produced," can be followed without trouble. They may be expanded, as suggested on page 27 (text), by adding spelling exercises, by having the pupils make little plays representing workers of various kinds, and by the making of a little worker's booklet.

The following are suggestive spelling exercises:

1. Make an outline of a garden and write therein names of plants you would like to grow; as, peas, beans, carrots, turnips, corn, potatoes, lettuce, onions.
2. Draw an outline of a tool shop and put into it garden tools; as, hoe, rake, spade, shovel, plow.

**GENERAL STUDY THREE—AUTUMN DAYS**

This study is opened with a merry rhyme about harvest days. Through reading it or any of the other fall poems suggested, the pupils may be put in the spirit of the season and set talking about the beauties and gifts of autumn. Their expression should be tactfully

guided along the lines suggested by the following program of lessons and exercises, which is planned to cover about three weeks' time:

<b>For the Recitation</b>	<b>For Seat Work</b>
Reading and talking about fall poems.	Memorizing a choice fall poem.
Talking about the harvest.	Harvest spelling game.
Telling stories of nutting time.	Drawing or cutting squirrels.
Nuts-to-crack game.	Finding words for poems.
Talks about fireside fun.	Completing popcorn story.
An Indian corn story.	Writing about corn.
Stories of the winds.	Drawing or cutting wigwam.
Wigwam story hour.	Writing about papoose home.
The Jack-o'-Lantern story.	Cutting or drawing Jack-o'-Lantern.
More stories of Pilgrims.	Writing about Hallowe'en.

During these exercises little booklets should be made with pictures, stories, poems, and cuttings suggesting the various phases of the work. Each pupil may make his own booklet; or a book may be made by the whole class.

### Lesson 1. Fall Poems

In this exercise language and literature are blended. The poem given and those suggested should be enjoyed. Perhaps several fall poems, suited to this grade may be found in the readers and studied. Reading and language may often be thus correlated to the advantage of both studies.

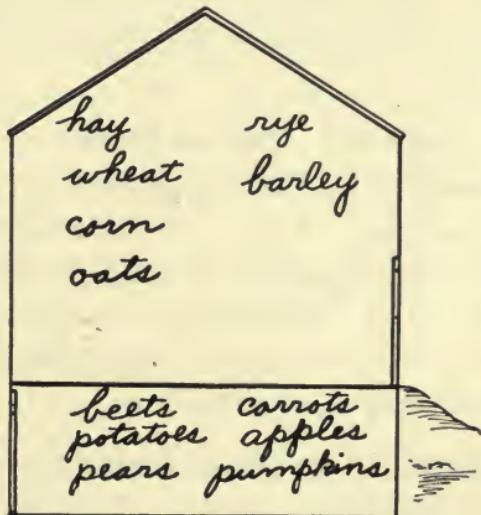
**Lead the children to talk freely about the pictures and thoughts suggested by the poems studied. Make this work a language exercise.**

**Seat Work.** Each pupil should choose some stanza or lines that he likes and memorize them to recite the following day.

### Lesson 2. Talks about the Harvest

The thought here is to stir the pupils to appreciate the gifts of autumn. Let each tell of some product of the fields or forest. Perhaps some pupils have raised some vegetable, grain, or fruit or flower. Interest in the exercise may be stimulated by having the pupils bring samples to the class. A little fair may be planned.

**Seat Work.** As suggested in the text, let the pupils have a spelling game, filling the barn or cellar they draw with such words as they can spell correctly. For illustration:



### Lesson 3. Stories of Nutting Time

Pupils should be led to talk about their fun in gathering nuts, or their fireside fun while cracking them.

The exercises may be enriched by having them tell of the squirrel, the monkey, and other animals that eat nuts.

**Seat Work.** Cutting and drawing pictures of the squirrel or monkey, and of the forest will be interesting here to illustrate the story.

#### Lesson 4. Live Language Game

The "Nuts to Crack" guessing game should be played here. Other games may be added as, "What have you in your barn or granary?", each pupil answering in turn, "I have corn." "I have beans." The teacher should make good use of the language game to train the pupils' ears and tongues to hear and to use correct forms.

**Seat Work.** Have the pupils find the words to complete the poem. Some definite help should be given them in this exercise.

#### Lesson 5. Popcorn Stories

Use the questions in the text and others, and have a conversation exercise. Lead the pupils to talk about candy making, popping corn, and other fireside pastimes.

**Seat Work.** The blank-filling exercise, "Popcorn Fun," will serve well. Again the pupils should be given some help in finding the right words.

#### Lesson 6. An Indian Corn Story

This lesson blends naturally with the spirit of autumn and the harvest. The story of Mondamin should be read and enjoyed. Using questions in the text, lead the pupils to talk about corn, its worth to the Indians, and to all of us. Pupils of our land should appreciate the

Indian corn as one of our distinctively American plants. Corn has been a great help in the making of our country. Tell the story of the Pilgrims and the corn. How also did parched corn serve the pioneers? **Stories of cotton, wheat,** and other staple products of the farm may be taken up if time permits, or if a change of work seems desirable.

**Seat Work.** The pupils may write a little composition about corn, following the suggestions given in the book. They may illustrate their little sketches with drawings or clippings from magazines and catalogs.

### Lesson 7. A Wigwam Story Hour

A number of Indian story-books are suggested here. Any one of these will give stories for the story hour. Even better than these book stories may be the original stories the children can gather from their parents and older folk of the city about Indians, bears, buffalo, or other things. The pupils will enjoy acting out this story hour, sitting around the wigwam and each telling a tale.

**Seat Work.** Use the blank-filling exercise on the Papoose Home. The pupils should now be able to fill most of the blanks in this exercise.

### Lesson 8. The Four Winds

The myth of "The Four Winds" is full of the autumn spirit. Let this poem be read by the teacher. Using the questions in the text and other suggestions, lead the pupils to enjoy and talk about the fall pictures it suggests —falling leaves, the migrating of the birds, and the coming of Jack Frost. See Longfellow's "Hiawatha" for

the story of the winds. Be ready to tell the story to the children. Let the pupils dramatize the stories told by these poems to help them vivify the pictures.

**Seat Work.** Gather and mount autumn leaves, or draw or cut wigwam scenes, suggesting the stories of the winds.

### **Lesson 9. The Indians and the Jack-o'-Lantern**

A charming story in which is blended the Indians, the Pilgrims, and the Hallowe'en time is given here. This story may be told, read, and re-told and dramatized. Other stories of Pilgrim days are also suggested for enjoyment. These may be read or told.

**Concluding Work.** If the various exercises suggested have been well done and the results kept, each pupil can now assemble his work in the form of an autumn booklet containing original and other poems, drawings, cuttings, and compositions of his own. On the cover of this he may draw a Jack-o'-Lantern, a wigwam, or autumn leaves, or some other design. The best work may be selected and presented in the form of a program for parents or other pupils.

## **GENERAL STUDY FOUR—THANKSGIVING TIME**

Like the preceding ones, this study is opened with a live picture suggestive of the subject. What shall be done with the picture? Ask such questions as will lead the pupils to enjoy and to talk about it. For example:

Where did the boy get the big bird? How did he catch it? What is he going to do with it? How does he

feel about having the turkey for Thanksgiving? Make a little story about the boy and his turkey.

A few questions of this sort will stimulate interesting expression and create the right atmosphere for the enjoyable Thanksgiving studies provided. From about November first until Thanksgiving the time may well be spent working out the program of exercises that follow.

#### For the Recitation

Reading and talking about the poem.

Telling stories of grandparents.

Telling story of first Thanksgiving.

Playing story of first Thanksgiving.

The Thanksgiving alphabet.

Catching the turkey game.

The harvest home game.

Cooking game.

Telling food stories.

Giving a Thanksgiving program.

#### For Seat Work

Writing little story of Thanksgiving.

Spelling words from the woods.

Learning to use words.

Cutting or drawing pictures of Pilgrims.

Finding words.

Drawing or cutting barnyard.

Harvest spelling lesson.

Making a cook book.

Writing little stories.

From this general study may come, as suggested, one or several little booklets—a play or a general program of stories, poems, songs, and plays. A rich variety of exercises is offered. The plan is flexible.

#### Lesson 1. Picture and Poem Study

As directed, the teacher should use the picture to lead into the poem and the reading of the poem should bring

forth not only enjoyment of the poem, but original expression and **a sharing of experiences by the pupils** of their Thanksgiving visits and other like fun.

Make this study an opportunity to foster a sweet home spirit and an appreciation of parents and grandparents.

**Seat Work.** Blending with the lesson, the seat work may well be an expression of the pupils' thoughts in a few simple sentences about Thanksgiving. The following are such as may be expected:

#### GRANDMA'S STORY

Once when we were out to Grandma's for Thanksgiving she told me a story. She said that when Grandpa and she moved to Kansas they went in a "prairie schooner." It was drawn by oxen. They lived in a sod house. They had to live on buffalo meat and corn. She was thankful that those days were past.

#### Lesson 2. Pennyroyal Pie

Let this jolly little story of Shadrach be enjoyed first. Then lead the pupils to share their own little experiences or to tell stories their parents and grandparents may have told them about similar experiences. The little tale should bring forth a great many experiences of the woods and hills, or of picnics and the pantry.

**Seat Work.** A spelling lesson making the forest by drawing trees and writing names of them may be given here:



#### Lesson 3. The First Thanksgiving

Two or three recitation periods may be given to this study.

**First**, read and talk about the story. For seat work study the difficult words and use them in sentences.

**Second**, play the story informally. For seat work cut or draw pictures of the Pilgrims and Indians.

**Third**, if desired, present the play for another grade.

#### **Lesson 4. A Thanksgiving Dinner Alphabet**

Two or three lessons may be given to this study. Do not expect each child to fill every blank. The study should be begun as a coöperative exercise. Lead the pupils to tell of the various things that may be had for Thanksgiving dinners. Then let them begin to complete the rhyme by finding the right words. Afterwards, according to the size and ability of the class, let the pupils during seat work either take one or more letters and complete the rhyme about these; or, if they can, let them try to make the alphabet in full. They need not copy it in full; but they may copy just the words to go with each letter. For example:

Line 1	round	red
Line 2	tasty	dumplings

If the pupils wish to make other rhymes than those given for various letters, let them do it.

#### **Lesson 5. Thanksgiving Games**

Here is a series of live games to train the tongue in overcoming such trouble-makers as "kin," "ketch," and "aint." Several periods may be taken for this work. One game each day played with zest will be enough.

For suggestions as to seat work following each game, see the program of seat work exercises given on page 33.

**Lesson 6. How Foods are Produced for Us**

Following the little talks suggested by the titles, each pupil may choose his topic and write a little story about it. The composition may be in form of an autobiography; as,

**THE BREAD STORY**

I was first a kernel of wheat. The farmer planted me in the big field. I grew first into a green blade like grass. Then the golden sunshine turned me yellow.

I was cut down and put through the threshing machine. It did not feel very good to be knocked about. Then I was taken to mill and ground into flour. After this I was baked into bread. Don't I look good enough to eat?

**GENERAL STUDY FIVE—SANTA CLAUS STORIES**

Christmas is the crest of the year. In primary pupils especially, the spirit of this holiday is strong. It is easy to turn this spirit to the purposes of language, literature, art, music, and other studies. The following plan offers a chance to fill the time between Thanksgiving and Christmas with a series of rich lessons which may culminate if desired in a delightful Christmas program:

**For the Recitation**

Reading and talking about  
“A Visit from St. Nicholas.”

Enjoying Christmas songs  
and poems.

Telling Santa Claus stories.

Talking about Mother Goose  
folk.

**For Seat Work**

Drawing or cutting illustrations.

Making a word Christmas tree.

Reading Christmas stories  
and songs.

Making song and story-book.

Playing Mother Goose games	Illustrating a nursery rhyme.
Introducing the family.	
A sitting game.	Finding sit and sat in sentences.
A dinner game.	Writing sentences using eat and ate.
Toytyme game.	Filling blanks with give and gave.
A class letter to Santa Claus.	Individual letters to Santa or to others.
Enjoying the Mother Goose play.	Learning the parts.
Rehearsing parts for Christmas program.	
Presenting the program before other class or parents.	

The central aim of the foregoing program is to create the proper appreciation and remembrance of Christmas time.

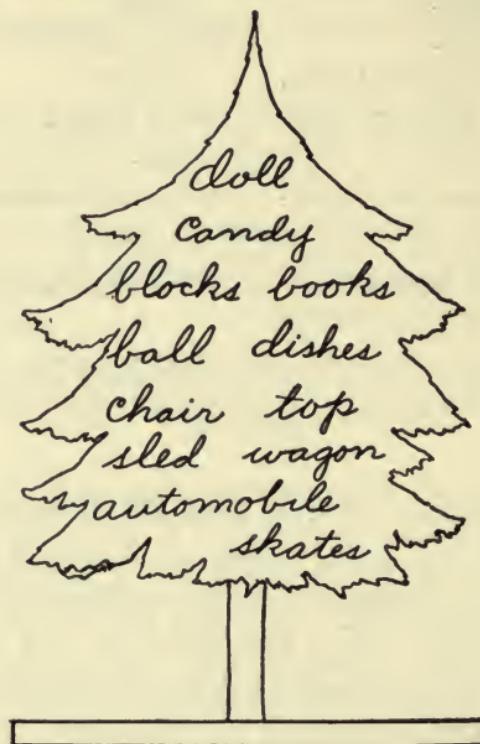
### Lesson 1. A Visit from St. Nicholas

No Christmas seems complete without a reading of this children's classic. Let the teacher first read it expressively, then using the questions and suggestions given in the text, with others, lead the children to see the various pictures suggested by the poem, and to talk about the experiences and thoughts they bring forth. In this and in the studies that follow on "Christmas Poems and Stories," literature and language work are blended. **The prime purpose, however, here is language.** The lessons will fail of this purpose unless self-expression in the form of talks, story-telling, and dramatizing come from the work.

Two days, at least, may well be given to the poem.

**Seat Work.** First, let the pupils have a word study. Various expressions in the poem should be understood;

as, "miniature sleigh," "coursers they came." Some of the words may be learned. A good spelling game here is the making of a word Christmas tree. For illustration:



For a second day's seat work, the pupils may draw an illustration for the poem; as, "Santa in his sleigh," "The stockings on the chimney place," or some other picture that comes to them from the study. Or they may make a picture of Santa in his toy shop.

### Lesson 2. Christmas Poems and Stories

Language and literature are here blended. The pupils may first read such choice poems and stories as those given, or other good ones they and the teacher may find

about Santa and Christmas. Some of the poems, set to music, may be sung during the music exercises. Choice poems, or parts of them, may be learned and recited.

For **language work** the pupils may be led to talk about the poems, to tell and to **dramatize** some of the best stories. A Santa Claus song and story hour should result. Several recitations may thus be filled with interest and profit.

**Seat Work.** These suggestions should be followed:

1. Making Christmas story and song book. Each pupil may contribute one story or poem to the book. These may be copied or clipped and pasted. Pictures and drawings will help.
2. Reading stories to be told and learning poems to be recited or sung. A recital of these for another grade will be a helpful practice leading towards the final Christmas program.

### **Lesson 3. A Mother Goose Christmas Party**

Several charming lessons may be worked out around this subject, as follows:

1. **Talking about Mother Goose Folk.** The pupils may describe them and recite rhymes about them. For **Seat Work**, the pupils may write **nursery rhymes**.

2. **Introducing the Mother Goose Family.** This is a motivated memory exercise. Let each pupil recite the rhyme that tells of the character selected. For **Seat Work**, draw or cut pictures of Mother Goose Village. A booklet may be made, each pupil making one part.

3. Playing "Seating the Guests," "Dinner Game," and the "Joy Time Game." The object here is tongue training on the troublesome forms: **sit, sat, eat, ate, give, gave**.

Other forms may be reviewed here if desired. Guessing games may be played such as those on "What toy did Santa bring you?" or on "What did you see on the Christmas tree?" or "Guess, what I have."

The teacher should follow up these forms till they are mastered. Let each try to create interesting games and drills to add to those suggested.

#### **Lesson 4. A Mother Goose Play**

The beginnings toward creating original plays are made in this exercise. In this lesson, such a play is given in full. Later, in "The Fairy Wand," page 98 (text), only the opening part is given.

Let the pupils enjoy the Mother Goose play by first reading it, then let them take the various parts and play it. Every child in the class should be given some part, even though he may say little or nothing.

If time permits, another play may be worked out on Mother Goose Folk, or this play may be enlarged.

The final work should be the presenting of a program of Santa songs and stories, and the play on the Mother Goose Family.

#### **GENERAL STUDY SIX—SNOWFLAKE FUN**

This study is intended to bring out the winter recreation of pupils. In some parts of the country no snow falls; but most children will have had some snow fun, or will have heard about it from others. Those who have not will enjoy learning of such wintry sport and telling of other sports they have in place of snowflake fun.

The following program is offered for about **two weeks'** work:

**For the Recitation**

Poem and picture study,  
"Making a Snow Man."

Study of winter words.

A snowball language game.

Talking about winter fun.

Telling about Eskimos.

Mother Hubbard's geese  
game.

Reading poem, "Winter  
Night," and talking about  
it.

Winter clothing stories.

**For Seat Work**

Cutting or drawing sleds,  
snow men, snow forts and  
snow houses.

Finding wintry words for  
blanks.

Writing sentences using  
*threw*.

Writing a winter story.

Drawing or cutting an Es-  
kimo house.

Writing "has stolen," "have  
stolen" in sentences.

Writing an animal story.

Making a winter booklet.

These lessons offer opportunity to direct the pupils towards wholesome outdoor recreation, to give them sensible suggestions on kindness to animals, on true charity, on health, on appreciating those who work to give us warm clothing for winter time.

### **Lesson 1. The Snow Man**

This poem-picture study should stimulate a lively exchange of winter experiences. Use the questions in text, and others, to lead the pupils to talk of their fun. By guiding questions, help them to tell clearly their stories, and tactfully correct some of their little errors

of speech. If they say, *wuz*, *I seen*, or make other little slips, repeat the correct form. Be careful, however, not to disturb their thought in making these corrections.

**Seat Work.** Let pupils tell, by drawings or cuttings, some snowtime tale. The following result, from such seat work, suggests what may be expected.



### Lesson 2. Finding Winter Words

This should be begun as a coöperative exercise. The class, under the lead of the teacher, may first talk of the words expressive of winter days. Some of the sentences in the exercise should be completed.

**Seat Work.** The pupils may then be left to find the other words to fill the various blanks.

### Lesson 3. The Snowball Game

Play the Snowball game as suggested.

**Seat Work.** The pupils may make sentences using *threw*, *grew*, *knew*, *blew*, *drew*; as, I threw a snowball at Ned. He grew angry. I knew it would snow. The wind blew hard. I drew my sled up the hill.

### Lesson 4. Snow Stories

A real composition with a kodak picture of a real snow house made by a third grade pupil is offered here to stimulate the pupils. After reading the story and talking about the picture, given with this lesson, the pupils will be ready to compose like stories of their own during the **Seat Work** period. These should be corrected and made into a little illustrated booklet of winter stories. The following is an uncorrected story which came from a third-grade pupil during such an exercise:

#### HUMPTY DUMPTY, THE SNOW MAN

I made a snowman. He looked like Humpty Dumpty, so I called him that. I made a wall of snow and sat him on the wall. He fell down, and could not put him togather again. That was Humpty Dumpty adventurs.

The spirit of this little story is excellent. It needs only a few mechanical corrections to make it a perfect little story of its kind. Some spelling errors are in it. The pupil needs help in ending his sentences and in using *sat* correctly.

Other papers will similarly reveal the need for definite help. A little lesson or two on the period and on spelling, may well follow this written expression work. Make the spelling lesson of words found misspelled in the papers; as, *together, adventures*. Also use other words they may need in writing of their snow fun.

### Lesson 5. Stories of Eskimos

Here is a chance to blend the geography and language lessons to the advantage of both subjects. The **Seat Work** is definitely given in the text.

**Lesson 6. Mother Hubbard's Geese**

Training on the forms "I" and "have stolen," also in enunciating **can, get, catch**, is here given in a lively language game.

**Lesson 7. Winter Night**

The beautiful wintry home pictures of little animals and of baby should be enjoyed first through reading and talking about the poem. But the follow-up questions wherein the pupils are led to give their own pictures and experiences reveal the main end of the lesson.

**Seat Work.** Follow the suggestions in the book. Another little booklet of nature stories may be created, if time permits. The stories may tell for example, How the birds keep warm in winter, Where the squirrels hide from the cold, and How the mice keep from freezing.

**Lesson 8. How People Keep Warm**

This lesson blends with geography. It may be expanded into several exercises, if desired, since it reaches into many fields. Interesting talks from the pupils own experiences in travel and in watching how clothing is made, may be given. Little illustrated sketches are also possible. Opportunity is here given to do some Junior Red Cross work in helping the poor people keep warm.

**Lesson 9. Review Tongue-Training Drills**

Exercises suited to the pupils' language needs for drills on type trouble-makers, as, **seen, done, may, have, sat,**

**ate, took, isn't, also, just, can, get, catch, forget, singing, ringing,** and others may be given. For example:

What birds have you seen this winter?

I saw a sparrow. I saw a crow. I saw a chickadee.

When did you do your language work?

I did mine this morning. I did mine last night.

## GENERAL STUDY SEVEN—THE FIRESIDE STORY HOUR

This study divides into three main parts: 1. **Fairy Tales and Legends;** 2. **Valentine Fun;** and 3. **Stories for Little Americans.**

The central aim is to give the pupils opportunity to share in the telling and in the playing of choice stories. Wholesome recreation and a spirit of patriotism should result from the work. Language and literature and history may be well blended here.

### PART ONE. FAIRY TALES AND LEGENDS

**Two weeks** of interesting work, or more can be worked out in connection with the following program:

#### For the Recitation

Telling old time tales.

Telling and playing fables.

Playing a fairy story.

Creating a fairy play.

#### For Seat Work

Reading fairy stories.

Writing a fable.

Writing about the months.

Making a "Puppet Theater."

Each of the foregoing exercises may well be expanded into two or more lessons by following the suggestions given.

**Lesson 1. The Story Hour**

Let this begin by having each child recall and retell some choice old story he has heard or read; as, Cinderella, Tom Thumb, and others suggested.

The story might be told by one pupil. It is better, however, to have one pupil begin and to have each of the class follow up the tale till it is completed. Such work brings into action all of the pupils. Two or three stories may perhaps be retold in this way by the class during the recitation.

**Seat Work.** Let the pupils under tactful guidance read other good stories from supplemental library books or from a story-book which they have been asked, in preparation for this hour, to bring from home. If desired they may exchange their home books during this work.

**Lesson 2. A Play Story Hour**

During this exercise some of the stories that lend themselves best to dramatizing may be played, as, "The Bremen Town Musicians." The class may be divided, if large enough, into several groups, each group playing some story.

**Seat Work.** In preparation for the next lesson, let the pupils each read and prepare to tell one of the fables suggested under Exercise 48.

**Lesson 3. Telling Fables**

This recitation should be given to individual story telling. Since the fable is usually short, each pupil

may give one of these stories in full. If the class is large, two or even three periods may be taken for the work.

**Seat Work.** Use the vocabulary-building and punctuation exercises in Exercise 48. Only one of the fables there given to copy and complete should be done during a study period. Even this, with some third grade pupils may prove too much. If so, reduce the exercise. Enough work is here given for two or three periods.

The idea is first, to find the fitting words; second, to study quotation marks and exclamation points. The study of these marks should end with copying and understanding them for reading purposes only.

#### Lesson 4. Fairy Tales to Play

The first of these tales, "The Twelve Months," is given as a story. Let the pupils read the story, then play it informally.

**Seat Work.** The pupils may, as suggested, write sentences about the various months. Or they may write of the different seasons, or draw pictures illustrating each month or season.

The second exercise, "The Fairy Wand," is a carefully graded exercise in creating a play. The beginning of the play should be read, then following the outline, the pupils may finish the little drama orally and play it first for themselves; then, if desired, for some other grade.

**Seat Work.** During the creating and practicing of the play, the pupils may make little theaters, or "puppet theaters," as they are sometimes called. The materials

for these may be readily provided by each pupil himself—small wood or cardboard boxes, a piece of white cloth, or paper and cord for the curtain, and cardboard for the scenery and the actors. The art work may be done with colored crayons.



The creating of these little play houses and the staging of some fairy tale or other story play makes delightful seat work, to fill several days.

A charming program consisting of stories, songs, and plays suggestive of fairy and fable and legend land, should grow out of these interesting exercises.

### Lesson 5. Fairy Wand Games

Following the suggestions in the text drill on the troublesome forms, **taken**, **saw**, **have seen**, **lying**, and **were**, by playing the live language games there given.

Review games on other forms, **gave**, **sat**, **have**, **am not**, and **isn't**, may also be given here. See the games previously given on these forms.

**Seat Work.** A little fairy story in which some of these trouble-makers are rightly used may be given. For example the following exercise can be copied on the board:

One day a little fairy left her wand — on the grass. A mischievous elf — it. He — it and — away.

"Oh, who has — my wand?" cried the fairy.

"Have you — it, butterfly?" she asked.

"Yes," said the butterfly, "I — a brownie take it and — away."

Let the pupils complete the little story in their own way, using **saw, seen, have, gave, lying, took, ran, taken, run.**

#### PART TWO. VALENTINE FUN

A briefer study, planned to provide a **week** of work, is given here as follows:

##### For the Recitation

Talking about St. Valentine  
and Valentine day fun.

Writing valentine verse.

A postman game:

Writing valentine letters.

##### For Seat Work

Making valentines.

Completing the letters.

The purpose of the foregoing work is to lead the children to celebrate Valentine day in the proper spirit of friendship and wholesome play.

The program is flexible; it may be readily increased according to the time that can be given to the work.

The live language game, aimed at overcoming the "have got" habit, may be supplemented with other games. Develop the postoffice idea. To play the post-

office game, let a pupil be chosen to act as postmaster. Other pupils in turn may ask: "Have you a letter for (naming themselves)?" The postmaster answers, "No, I have nothing for you." Or "Yes, I have a letter," and hands it to the inquirer. Tongue-training exercises on other type trouble-makers may be given, also, if time permits.

In letter writing, the pupils should be given finger practice on the letter forms on the use of capitals to begin names and sentences, and on the use of periods. Let them write the forms for various letters on the blackboard or on paper, thus:

Creston, Iowa, Feb. 14, 1921.

Dear Grandma,

---

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---

Lovingly yours,

MARY.

#### PART THREE. STORIES FOR LITTLE AMERICANS

Another brief study, planned to provide a week's work, is here offered. The purpose of this work is to cultivate the spirit of right-minded patriotism in the pupils.

**Lesson 1. Hetty Marvin**

In this true story of an honest little patriot is a real lesson in true Americanism. Let the pupils read the story.

Using the questions following the story and other suggestions, lead the pupils to express themselves. Afterwards they may play the story in an informal way.

**Seat Work.** A study of other stories suggested in the text may be taken in preparation for the following day's story hour recitation.

**Lesson 2. An American Story Hour**

The pupils here may tell or perhaps play some of the stories they have heard or read. "Hetty Marvin" makes a charming little play.

**Seat Work.** Fill the blanks in the story given of Washington and the Corporal.

**Lesson 3. Washington and the Corporal**

Let the pupils read the completed story.

**Seat Work.** Each pupil may write one or more sentences expressive of his thoughts about our country. Such questions as the following may be given them: In what way can little boys and girls show that they are true Americans?

Let each pupil draw a flag or other patriotic emblem to illustrate his own sentiment.

**A PATRIOTIC PROGRAM**

Growing out of the language, reading, and music lessons should come interesting programs to be given

before pupils from other classes, or before their parents or the patrons. The following is a suggestive outline for such a program:

1. Opening song—"The Star-Spangled Banner."
2. Sketch of life of Lincoln or Washington.
3. Song composed by class to tune of "Yankee Doodle" or other popular air.
4. Sentiments of little Americans.
5. Play—"Hetty Marvin" or other patriotic story.
6. Song—"America" or other national air.

### GENERAL STUDY EIGHT—SPRINGTIME STORIES

Springtime comes with a call for the great out-of-doors. The longing for nature—the hills, the meadows, the woods, the birds, the flowers,—finds expression even before winter ends, in a spirit of schoolroom restlessness. This longing may be satisfied, in part at least, by lessons and activities in the school that express the spirit of spring.

The following program, which correlates nature and language work closely in a series of exercises provides interesting work for **three or four weeks**:

#### For the Recitation

Reading the story of Persephone.  
Retelling and talking about the story.  
Planning to play the story.  
Playing the story.

#### For Seat Work

Making a Persephone booklet including:  
Return of Persephone.  
Flowers of spring.  
Birds of spring.  
Animals of spring.

Telling about plants.	Writing stories of plants.
Spring guessing game.	Writing sentences using "I."
Make-believe bird stories.	Bird-cage spelling game.
The growing story.	Writing a bird story.
Word-finding game.	Learning a bird poem.
Answering bird questions.	Writing questions.
Barnyard birds.	Completing a bird rhyme.
Review drills on troublesome word forms.	
Finger practice in using capitals and periods.	

The central purpose of the foregoing lessons is to cultivate an intelligent appreciation of nature, and to lead the pupils to grow plants and to love and to help protect our bird friends.

### **Lesson 1. The Story of Persephone**

This story may first be read by the teacher or by the teacher and pupils together for the enjoyment of the story. Following this the class may be led by questioning to talk freely about the poem. Its significance should be made clear, the difficult expressions understood, and the names pronounced. For guidance see the glossary and questions following the story.

**Seat Work.** A Persephone booklet may be begun. This may take any of several forms. Each pupil will desire to make a cover design with a picture suggestive of the spirit of spring. The booklet itself may be given to spring flowers, or spring birds, or animals of spring-time, the squirrel, the rabbit, and others, or it may include all these.

Flowers may be pressed and stitched on to leaves, their names learned or written. Sentences telling about

them may also be written, or little verses composed. The following is suggestive of this type of work:



The pansy always has a happy smile. I love its cheery face and its gay colors.

Pictures of birds or animals may be drawn or clipped from magazines and pasted in the booklet with little stories or verses about them. Several study periods will be necessary to complete the work.

Meanwhile during the recitations the pupils may go on with talks about the coming of spring. Spend one or more lessons on the birds, one or more on the flowers, and others on the insects and animals of springtime. Plan also to play the story of Persephone, following the definite suggestions given in the book. Present the play that is created before other pupils and patrons. About ten recitations and study periods may well be filled with all of the work suggested in this general lesson on Persephone.

### Lesson 2. Stories of Plants

Here is a practical study in which the **Home Garden Cause** may be helped along and good language work may result:

1. Have an oral lesson in which the pupils are led to talk about plants they know best.

2. Let each write a story in the first person about some plant.
3. Have a plant guessing game as directed.
4. For **Seat Work** let the pupils write sentences about plants using the pronoun "I." For example: I grow about six inches tall. I have something good to eat on me. What plant am I? Watch for the right use of capitals, periods, and question marks.

### Lesson 3. A Springtime Party

Read the sketch of the party, and the story of the robin. Lead the children to talk about bird experiences.

**Seat Work.** Let each pupil draw a slip containing the name of a bird. Begin, in writing, a story of the bird and prepare to go on with the bird story. The vocabulary exercise given under Exercise 64 may be completed.

Have a coöperative story of some bird in which each pupil in turn adds a sentence or paragraph to the growing story.

### Lesson 4. A Poem Study

This "Bluebird Song" should be first enjoyed by having the pupils study and read it. The **language purpose**, however, should be kept foremost. Using the questions and suggestions in the text let the pupils be led to talk about the pictures the poem brings and to tell of their flower experiences.

This, or some other bird poem; as, "The Brown Thrush," or "Rollicking Robin," may be memorized and recited. Here again language and literature are blended with nature.

**Lesson 5. My Favorite Bird**

A question and answer study is given here. The pupil answering the questions rightly will create a little composition.

Watch that the capitals and periods are properly used.

**Seat Work.** Let the pupils write several questions about birds; as, Where have you ever found a bird's nest?

**Lesson 6. Barnyard Birds**

Here is a practical lesson on poultry. Where the pupils have had no experiences like those called for by the questions, they may be led to talk about other birds, canaries, parrots, and other pets. Kindness in care of such birds should be cultivated.

**Seat Work.** Use the drill given in the text on the proper use of *were*. This exercise should be followed with other drills to fix the use of this troublesome form. Questions and answers may be written; as, I saw a flock of birds yesterday. What do you think they were doing?

Were they flying? No, they were not flying.

Were they eating? No, they were not eating.

Were they chirping? No, they were not chirping.

What were they doing? They were chasing a hawk.

**For Review.** Let the pupils play various spring games about animals, birds, flowers, trees, and insects. Guessing games, "What animal am I?" or "What flower have I?" "What bird is it?" "What insect did you see?" —and others wherein the proper use of **am not, have,**

**isn't, saw** and other troublesome forms is required, are easy to create and play.

The drill just suggested gives practice not only on **were**, but on words like **singing, flying, chirping**. Similar drills bringing in the words **catch, get, can, just**, should also be given.

## GENERAL STUDY NINE—PLAYS AND PLAYMATES

### PART ONE. SPRING SPORTS

Good fun, good health, and good language work should result from this inviting study. The pupils' natural expression about their plays and games may be turned to the cultivation of a spirit of fair play and wholesome recreation. In the following flexible program may be found opportunity to make a series of rich lessons to fill **three weeks** or more with worth-while work:

#### For the Recitation

Playtime poems and songs.  
Describing spring games.  
Telling of play experiences.  
A playtime story.  
Studying action words.  
Hide-and-Seek poem.  
Playing language games.  
Finding words for story.  
Enjoying playtime booklets.  
Review tongue and finger training.

#### For Seat Work

Making playtime booklets.  
During study periods each pupil may create a playtime booklet containing:  
Various games described.  
Stories of playtime by pupils.  
Pictures of plays and playmates (clipping "kodak shots," drawings).  
A joke page or more.  
Poems and songs of play.  
Cartoons.

In making the booklet suggested, let the work be carried forward systematically. Each kind of work suggested should be given its time and place, but let the pupils also be encouraged in making original, clever booklets.

The booklets may be enjoyed in class while they are being prepared, a recitation or more being given to them. Afterwards the booklets may be used for exhibition, then returned to their makers.

### Lesson I. The Swing

This little poem by Stevenson offers a good stimulus for self-expression. Let it be read not in a "sing song," but as a "swing song." Then, following the lead of the questions, let the pupils talk freely of their swing fun and of other sports.

Following this exercise, other play poems from Stevenson, Riley, Field, and other writers for children may be enjoyed and talked about. The following poems from the authors named lend themselves to this work: "The Wind," Stevenson; "At Aunty's House," Riley; "The Delectable Ballad of the Waller Lot," Field.

Two or three recitations wherein reading and language are blended, may be given to this work. A song and poem recital on playtime may result.

**Seat Work.** Follow the suggestions offered in the general outline on Making a Playtime Booklet. This booklet may contain:

1. Cuttings or drawings suggesting various plays; as, Swinging, Jumping the Rope, Playing Hide-and-Seek.

2. A little original story about some playtime incident, as, Building a Playhouse; Indian Fun; Playing Show; Learning to Take Care.

3. Jokes for playtime. Cartoons of the clean and clever sort may also be used.

Each page within the book should deal with something interesting about spring sports. Pupils can probably prepare one page each day during the time given to this study.

### **Lesson 2. A Game of Pomp**

The story given here should be enjoyed first, then the pupils should be led to tell of their playtime experiences suggested by the "Pomp Story." **Seat Work on the Booklet** should be given.

### **Lesson 3. A Study of Action Words**

Expand the suggestion at the bottom of page 132, (text), and the seat-work exercise, page 133 (text), into a lively lesson on action words. This may be made dramatic by having each pupil perform some action, while the others find words to describe it. The spelling of the words may make another lesson.

### **Lesson 4. One, Two, Three**

Here language and literature again are blended. Read the poem, and following the lead of the questions, talk about the pictures it suggests.

**Seat Work.** Let pupils continue making the play-time booklet.

### Lesson 5. Playing Language Games

Two recitation periods or more may be given to training the pupils' tongues properly to use **am not** and **are not**.

Writing of sentences to fix these forms will prove helpful. Watch here the use of capitals and periods also.

### Lesson 6. A Vocabulary Exercise

The story "Where Jack Hid," should first be completed. Perhaps now every pupil can work out the story in full. When the story is completed, let it be read.

A follow-up exercise may be the writing of original playtime stories by the pupils for their booklets.

### Lesson 7. Enjoying the Booklets

One or two recitations may be given to hearing the results of the various pupils' work.

### Lesson 8. Review Drills for Tongue Training

Drills for right resonance on such words as, **running**, **skipping**, **playing**, **dancing**, **swinging**.

Drills for flexible jaw on **just**, **can**, **get**, **catch**, and other like words.

Drills on **have**, **am not**, **isn't**, **taken**, **thrown**, **eaten**, and other trouble-makers.

Drills on the use of the period and the question mark to close sentences, and on capitals to begin sentences, on names, and on writing the pronoun **I**.

In drilling let each pupil make sentences and read aloud; as,

I can catch a rabbit.  
I can catch a squirrel.  
I can catch a mouse.

Or, divide the class and let each of the pupils on one side ask questions, the other side in turn answer; as,

Have you a knife? No, I haven't a knife.

Have you seen a circus? Yes, I saw one last summer.

Or, give rapid drills for enunciation by having pupils say quickly and accurately:

**just, can, get, catch.** Work to overcome jaw laziness.

**ringing, swinging, bringing.** Work for right resonance.

#### PART TWO. ANIMAL PLAYMATES

A second study on animals, with emphasis on pets, is offered here. Choice animal story-books in which good stories may be found are also suggested. A blended language, literature and nature study, covering about **three weeks'** work, should result. The lessons may be turned to practical account by bringing out the care and value of our animal friends.

##### **Lesson 1. Animals at Play**

The little story of "Lambs at Play" is intended to stimulate the pupils to tell of their observation and experiences in watching animals. Read the story. Ask the questions following it and use other suggestions. A lively oral lesson should result.

**Seat Work.** Each pupil may write a little story of his own, telling of the play of some pet or other animal he has watched.

### Lesson 2. Animal Actions

A vocabulary lesson on action words is given here. To this, for **Seat Work**, may be added a spelling game using the list of words given.

Request the pupils to bring to school for the following day pictures of animals. These pictures may be clipped from papers or from magazines, or kodak pictures may be used.

### Lesson 3. Picture Talks

Using the pictures found in the language or in other texts, with those brought in by the pupils, have the children give picture talks, each telling what the picture suggests to him.

Plan also to make an animal picture and story-book.

**Seat Work.** Begin the creating of the **Animal Picture and Story-Book**. This may be done in various way. Each pupil may choose one animal, as the **dog**, the **cat**, the **squirrel**, the **colt**, the **rabbit**, the **raccoon**, the **donkey**, the **calf**, or any other animal he may know well, and make a story book about the animal; or he may take several different animals.

Several study periods will be required to make the book. It should be worked out one page at a time. Each page should contain a sketch or story a paragraph in length telling about the animal. These various sketches illustrated, will make the book. A cover with appropriate design should be used.

Lessons 4, 5, and 6, may be made into story hours in which choice animal tales are read or told.

For Lessons 7, 8, 9, and 10, let the pupils play again the Noah's Ark and Zoo Games found at the beginning of the book. Other language games, like The Fairy Wand may also be played.

Review drills should also be given on words like **jumping, kicking, running, galloping**, also **catch, can, get, just**.

For practice in the use of capitals and periods, use the exercise suggested on page 144, **writing sentences about animals**.

Let pupils make a little story of several sentences about some animal; as,

#### PUSSY

My name is Snowball. I have soft, white fur. I have such bright eyes I can see in the dark. Sometimes I spy a little mouse stealing food. Then I creep up and jump. The mouse wishes he had not stolen the food.

**As a Final Exercise** have a story-telling hour, perhaps for another class, in which the little booklets are used. Let the stories given be the ones created by the children.

#### PART THREE. WATER SPORTS

The streams, the ponds, the seashore now begin to call; vacation days are near. The children will be ready to recall pleasures they have had or pleasures they anticipate. Language lessons that blend with nature and with geography may be created in rich variety. The following program of lessons and reviews may be extended up to the closing days of school.

**Lesson 1. Water Fun**

Following the lead of the questions given in the text make this an oral exercise in which the pupils share their little stories of fun with water.

**Seat Work.** Writing answers to the questions given and asking other questions for practice in using question marks make a good exercise.

**Lesson 2. A True Fish Story**

After the pupils have talked about the little boy with his fish and given some of their own fish stories, they may complete the story.

**Lesson 3. A Fishing Game**

Two interesting games are given here. Let one recitation be given to each.

**Seat Work.** First, make a fishing pond. Let the pupils have all the fish in their ponds whose names they can spell.

Second, follow the suggestions under **Seat Work**, page 151 (text), with reference to making sentences about fish. Watch that capitals and periods are used correctly.

**Lesson 4. Vacation Fun**

Make this an anticipation lesson in which the pupils are permitted to tell of the fun they hope to have during the vacation.

**Seat Work.** Writing a little story about vacation may be followed as suggested in the book.

**Lesson 5. The Music of Nature**

This blended language-literature lesson should be enjoyed just before the closing day of the course.

The time that may be left between Lesson 4, just sketched, and the closing lesson can well be used in review.

**REVIEW EXERCISES****Correct-Usage Games and Drills**

on

**Twelve Trouble-makers**

1. Have.	7. Did and done.
2. Am not, isn't, aren't.	8. Sit and sat.
3. Doesn't.	9. Ate and eaten.
4. Was and were.	10. Took and taken.
5. Saw and seen.	11. Threw and thrown.
6. Can and may.	12. In and into.

Use the language games suggested in the text. Create others. Have questions and answers. Use the blackboard frequently, having the pupils write the correct forms in sentences.

**Enunciation Exercise**

1. Singing, running, jumping, swinging—for right resonance.
2. Just, can, get, catch—to overcome jaw laziness.

**Training the Fingers**

1. The use of capitals to begin sentences and names. Write the names of members of the class. Make a sentence about each.

2. The use of the period and the question mark in closing sentences. Let one part of the class write questions on the board. Others may write answers.
3. Writing a real vacation-time letter to some cousin, aunt, uncle, grandparent, brother, sister, or friend. Make this a real exercise. Several study periods may be given to the work. Each pupil may write several letters and mail them if he desires to do so.

## **FOURTH GRADE LANGUAGE**

### **LIVE LANGUAGE LESSONS—FIRST BOOK, PART TWO\***

#### **GENERAL OUTLINE**

Two closely blended main lines of work are planned for this grade:

##### **I. Expression Studies    II. Skill-Cultivating Exercises**

A series of general studies, grouped as follows, are provided:

###### **1. Fun in the Country**

Talks about country fun.	Finding farm words.
Writing stories of country fun.	Sentence studies.
Author pictures of farm.	Tongue-training drills.

###### **2. Autumn Gifts**

Talks about harvest time.	Finding autumn words.
Writing about autumn gifts.	Tongue-training drills.
Nature study stories.	Punctuation practice.

###### **3. Hallowe'en**

Talks about Hallowe'en.	Word-changing game.
Making Hallowe'en rhymes.	Tongue-training drills
Creating Hallowe'en play.	Reviews.

###### **4. Home Helpers**

Talks about cooking.	Tongue-training drills.
Home-helper rhymes.	Enunciation practice.
Stories of pioneer homes.	Reviews.

\* Also Elementary Book, Part One.

**5. Christmastide**

Christmas stories.	Learning letter forms.
Christmas cards and letters.	Using capitals properly.
Making a calendar.	Writing abbreviations.

**6. Snow Sports**

Telling of wintry fun.	Finding winter words.
Writing winter stories.	Writing quotations.
Winter stories and poems.	Learning contractions.

**7. Around the Fireside**

Enjoying poems.	Tongue-training games.
Telling of fireside fun.	Finger practice in punctuation and using capitals.
Playing fireside games.	

**8. Little Folk of Other Lands**

Talking of foreign children.	Tongue-training reviews.
Writing of foreign children.	Other trouble-makers.
Creating play on America.	Punctuation practice.

**9. Spring Songs and Stories**

Enjoying spring songs.	Finding springtime words.
Stories of springtime.	Making springtime play.

**10. General Review**

Language "matches."	Tongue-training drills.
Practice in punctuating.	

**11. Maytime**

Talks on Maytime topics.	Writing Mothers' Day letters.
Creating flower poems and a flower play.	

**Points for General Guidance**

The foregoing plan covers a full year's work. About three weeks should be given, in the season thereof, to

each general study. In schools where pupils are promoted at mid-year, the work should begin with "Snow Sports," or "Around the Fireside."

Where necessary, as in shorter term schools, to cut down the work, the following exercises may best be omitted: 22, 23, 34, 44, 50, 55, 61, 69, 70, 80, 81, 91, 94, and 108.

### Formal Exercises for the Fourth Grade

In the following tables are found the troublesome forms on which lessons and drills are given systematically throughout the Fourth Grade. Other trouble-makers may be dealt with, as occasion demands, but these should receive special attention:

#### I. Correct-Usage Tables

##### Table 1. Number Forms—is, are; was, were; has, have.

Drill especially on such troublesome combinations as:

We were home.	Have the men gone?
The boys are coming.	You were out.
The girls are there.	Have the birds been killed?
Were the boys home?	Have the clouds gone?
Are the children playing?	Have the women come?
Are the stores open?	Were the girls home?

##### Table 2. Principal Parts—Group One; throw, blow, know, grow, draw, fly, and their forms.

Drill particularly on the past tense and the past participle in such combinations as:

He threw the ball.	He has thrown it over the fence.
The wind blew hard.	It has blown down many trees.
I knew the boy.	I have known him several years.
Hasn't he grown tall?	He grew rapidly last year.
She drew a picture.	She has drawn many.
The birds flew into the barn.	Most birds have flown South.

**Table 3. Principal Parts—Group Two; ring, sing, begin, spring, run, swim, with their parts.**

Special attention should be paid to the past tense and past participle in such sentences as:

Has the bell rung?	It rang at nine.
Has the class sung?	She sang the opening song.
I began my work before noon.	Have you begun yours?
The deer sprang up.	

**Table 4. Principal Parts—Group Three; see, do, go, come.**

These four verbs give much trouble. Drills should be aimed especially at overcoming the misuse of **seen**, **done**, **come** and **went** in such sentences as:

I saw three robins.	Has the boy gone home?
He saw the circus.	He came yesterday.
He did his work.	They came to-day.
He did the lesson well.	

**Table 5. Contractions; doesn't, isn't, aren't, hasn't, haven't, am not.**

The drills here should be aimed at overcoming **aint**, **haint**, **taint**, **It don't**, and other like habits.

Use here questions and other sentences as:

Doesn't he go to school?	Hasn't he gone yet?
Isn't the bluebird dainty?	Haven't you seen them?
Aren't you ready?	I am not going.

Guessing games are especially valuable in giving motivated drills on these forms.

## II. Enunciation Exercises

### 1. To overcome "jaw laziness"

just	get	for	or	and
can	catch	from	nor	was

### 2. To overcome "tongue tightness"

three	there	this	these	them
throw	thing	that	those	think

### 3. To overcome "faulty resonance"

singing	swinging	talking	reading
bringing	ringing	walking	writing

### 4. To overcome "lip laziness"

white	whip	where	whistle
when	which	when	what

### 5. To overcome the "hurry habit"

give me	did you	see them
let me	could you	let them

The foregoing exercises may readily be increased. Such drills as they offer may be correlated with phonics and reading, also with music. Work for right habits in using the vocal organs.

### III. Punctuation and Capitalization

Pupils in the fourth grade have need to use few punctuation marks and few capital letters. They can write but little, and their sentences are usually very simple in construction.

A reading knowledge of punctuation marks will naturally precede the ability to use the marks in composition.

The following is a summary of the rules reviewed and new rules introduced in the fourth grade:

#### Rules for Punctuation

- Closing the sentence with a period.
- Use of the question mark.
- Period following abbreviations.
- Comma in series.
- Comma, direct address.
- Apostrophe in contractions.

#### Rules for Capitalization

- Beginning of sentences.
- Pronoun I.
- Own name, names of others.
- Beginning lines of verse.
- Days and months.
- Persons and places.
- Initial letters.

Pupils of this grade are also introduced to quotation marks. They should not be held too severely, however, to the use of these marks especially in complicated sentences.

Simple letter forms also are given to follow up the work introduced in the third grade.

### GENERAL STUDY ONE—FUN IN THE COUNTRY

For pupils both in country and in city, this study has a gripping interest. Every normal child likes fun in the

country, and all are ready to share the stories of their lively experiences on the farm or in the great out-of-doors. Several worth-while results come from such a sharing of stories:

1. Good language practice.
2. The stimulating of interest in wholesome recreation.
3. An opportunity for practical nature study.

The program provided is intended to cover about three weeks' work.

The tongue-training drills in enunciation and correct usage are focused on certain troublesome types, beginning with **is, are; was, were; has, have**.

Reinforcing the lessons which explain the proper use of these forms, are "drill tables" to cultivate the habit of using these forms correctly.

### **Lesson 1. Talking about Country Fun**

Several oral recitations may be given under this topic. After the opening sketch has been read by the pupils, they may be led to tell of their experiences during vacation. Following the lead of the stories they may relate, the lesson may be varied to suit the interests of children as follows: Fun with animals, Fishing stories, Camping, Taking trips, Playing in the parks or woods, Along the seashore, Fun on the farm.

**Seat Work. Vacation-time booklets.** In this work the pupils should be encouraged to exercise originality. The booklet may be filled with little stories, snap shots, pictures clipped from magazines, postcard pictures, little poems, original or others. Several study periods may well be filled with this interesting work.

### Lesson 2. Word Study

In this vocabulary-building lesson, the pupils are given a beginning study in word appreciation. The study may be extended readily by having them make lists of words suggestive of the spirit of play; as, romping, skipping, chasing.

**Seat Work.** Use the vocabulary exercise, "Finding Picturesque Words."

### Lesson 3. Finding the Author's Words

Language and literature are blended here in a word-study game. When the sketches are completed, have them read.

**Seat Work.** The pupils may find other brief farm pictures in verse and prose and copy them in their vacation booklets.

### Lesson 4. Sentence Studies

In this exercise, the beginnings of sentence study are made. Extend the lesson by having the pupils find other statements, questions, and exclamatory sentences in other parts of the book. Several of each type of sentence may be copied. Have them watch for periods, question marks, and exclamation marks.

**Seat Work.** Use the exercise on page 164 (text). Other exercises of a similar nature may be given for additional drill.

### Lesson 5. Words often Mispronounced

Overcoming careless, slovenly habits in enunciation and pronunciation is an important language duty. It will

be achieved not by drills alone but by creating the proper pride in pupils for clear, clean speech.

Other words than those offered in this exercise may be added for the correction of other common errors in pronunciation.

**Seat Work.** Let each pupil try to find ten or twenty other words commonly mispronounced.

#### Lesson 6. Word Forms to Master: Correct Usage

Grouped here for study are the forms **is, are; was, were; has, have**. Several clear illustrative exercises are given. Following these, drill sentences are given to drive home the rules.

The unfailing application of these rules will be assured, however, only by continued well directed practice on this **first Correct-Usage Table** page 69. Review exercises on this table are frequently given.

Occasionally, as often as need requires, the drill on these troublesome forms should be repeated. In such drills, attention should always be directed towards the trouble spots. The training should be mainly on **are, were** and **have**, since these forms are neglected. For example, have sentences like the following given aloud clearly:

We are going.  
You are going.  
Are you going?  
The boys are coming.  
The men are coming.  
The girl is sweeping.

We were there.  
The men were home.  
The boys were home.  
Have the men come?  
Have the boys gone?  
Have the girls come?

Were you there?

Have the children gone?

Were they there?

Have the boys seen him?

You were there.

Have the men left?

By means of frequent drills **on** tables such as these, the habit of hearing rightly and of speaking correctly may gradually be fixed.

**Seat Work.** Make sentences, using correctly the various forms just given. Blank-filling exercises, and other drills in correct usage may be given; as,

Where \_\_\_\_\_ you going? What \_\_\_\_\_ you doing?

When \_\_\_\_\_ they com- Who \_\_\_\_\_ there?  
ing home?

## GENERAL STUDY TWO—AUTUMN GIFTS

Language work and nature study, from a practical viewpoint, are here blended. The main purpose is to give pupils a training both in expression and in appreciation. A series of lessons, directing the work of **three or four weeks**, is offered in the following program:

### Lesson 1. The Spirit of Autumn

This study, as worked out in full, with the little play that resulted from the work follows:

First there was the discovery lesson, in which the pupils were led to tell of the season they liked best, and why. They talked of how these different seasons might be represented; and finally, the discussion being turned to autumn, as suggested in the text, the class was tactfully led to picture this season as a Jolly King ready for his feast.

The pupils were next stimulated to tell of the different gifts that might be brought to the king, and each told which of all the gifts he liked the best and why.

The suggestion was next brought out that a play representing "King Autumn's Feast" be created. It met with enthusiastic approval. The class selected those who were to represent King Autumn and Jack Frost. Each of the rest of the pupils was then permitted to select his own part. This closed the opening lesson.

**The second exercise was a development lesson.** During this the pupils were given an encouraging opportunity, each freely to work out his part. The pupils preferred to write out their own little descriptions of the various flowers, grains, vegetables, and fruits they had chosen to represent.

**The third lesson was another development lesson** devoted to perfecting the parts. The little play was rehearsed, each pupil giving orally or reading his part. Suggestions for improvement were invited and given by the class; and the pupils, helped by these constructive criticisms, went to work to better their little compositions. These were finally written by each of the pupils on uniform sized paper, and appropriate art decorations were made also by each pupil to illustrate his part. These, gathered into a little booklet with an art cover made by the pupils, made up the little play.

**The final lesson was the presenting of this play before the patrons and pupils of other classes** during an autumn program. Following is the play in full as it came from the pupils themselves:

## KING AUTUMN'S FEAST

*King Autumn:* Jack Frost, come tell the flowers, fruits, and vegetables that King Autumn is giving a great feast.

Good flowers, fruits, and vegetables, I am giving this great feast in order to bring my old friends together for the last time this year.

Good friends, what gifts do you bring me?

*Jack Frost:* Your Majesty, I am *Jack Frost*. Probably you have heard of me before. Children say that they do not like me because I nip their toes and pinch their noses. But I make their eyes sparkle and their cheeks glow. They do not know that I work nights with my magic in bringing out the autumn glory. When I kiss the apples, they blush rosy red. I change the robes of the trees from green to red, yellow, and scarlet. I put the diamonds in the snow banks. In winter, I paint castles on the windows for boys and girls. After my work is done, I cover the earth with a soft white blanket. (*Turning to his friends, he continues.*)

Come, come, good flowers, fruits, and vegetables, the King is giving a great feast!

*Sunflower:* Greeting to thee, O King of Autumn! Thy call has brought me here. Though I spring from the earth a simple sunflower I bring sunlight and glory to thy Festival.

*Chrysanthemum:* Your Majesty, I am a yellow Chrysanthemum grown for your pleasure. I come to bring greeting, O King! I am one of the last flowers in the garden, and you must enjoy me, for it will be long before spring.

*Dahlias:* Your Majesty, I am a big beautiful bunch of Dahlias. I make every one happy. I bloom here and there. Almost everywhere you will see my richest colors of red, yellow, white, and purple. I am sometimes plucked to be put into vases to make some sick person happy, or even to make a home beautiful. Here I stand, O King, to do your bidding. Put me in a vase and set me on your table, and I will scatter sunshine all about you.

*Wheat:* Your Majesty, I am Wheat. I am the staff of life. I feed the world. At first I am a little green blade peeping from the ground. Soon I am a swaying field of golden grain. When ripe I am cut and threshed. I am then taken to the mill to be made into flour. I travel all over the world. And here I am, O King, ready to serve you.

*Corn:* Your Majesty, I am a stalk of Corn. I am a staff for you to lean on. I am known all over the world: You can can me. You can roast me. And you can have anything, O King, I am here to serve you.

*Apple:* Your Majesty, I am a Jonathan Apple. I was grown in an orchard. I was ripe a few days ago and the farmer put me in a bin, I had trouble to get here, but now that I am here make good use of me. You can bake me or make me into an apple pie, an apple dumpling, or you can eat me as I am.

*Pumpkin:*

O MIGHTY KING

I'm a great big yellow Pumpkin,  
I'm as good as I can be,  
If you don't believe me  
Bake me in a pie and see.

My home is yonder cornfield.  
Midst the stately, waving corn  
Isn't that a lovely place for  
A pumpkin to be born?

I'm a jolly fellow  
When it comes to Hallowe'en.  
I'm the finest Jack-o'-lantern  
That ever has been seen.

When the night is dark  
I have the mostest fun,  
For all those that see me  
Just throw up their hands and run.

*Cantaloupe:* Your Majesty, I am a delicious Cantaloupe. I am yellow to the rind. You will like me I know, O King! Here I stand ready to please your royal taste. You may have me made into fancy things, or eat me just as I am with salt and pepper. In fact I am good almost any way. Here I stand ready to serve you as you please.

*Watermelon:* Your Majesty, I am a Watermelon. See my beautiful green rind. Is it not beautiful? I have something still more beautiful. Cut me open and see. You will find something most delicious. I know you will like me. Taste me and see. I am so delicious you will want all you can get of me, O King!

*Squash:* Your Majesty, I am a nice ripe Squash, ready to serve you. I guess you like me in many different ways. Maybe in a pie or maybe baked with salt and butter. At first I lay in the field, a brownish gold. Then I was brought in and cleaned and put into the oven. And now here I am before you.

*Potato:* Your Majesty, I am a Potato. I am white on the inside and brown on the outside. You can serve me in many ways. You can French fry me or you can make me into creamed potato.

*Sweet Potato:* Your Majesty, I am a Sweet Potato. You may cook me in several ways. I am best when baked, but I may be boiled or fried. I grow under the ground. I have a great number of eyes. From each eye will come a new plant.

Observe that the exercise was characterized by the following essential elements of a truly democratic language lesson.

1. The general subject connected closely with the pupils' lives.
2. It offered opportunity for every pupil both to give and to gain.
3. The work was constructive and creative.
4. It was given a natural and impelling motive.
5. There was continuity of effort to accomplish a worthy result for the common cause.

### Lesson 2. Sowing the Seeds

Several different lessons are given here, each with the central thought of stimulating observation and expression about mother nature's way of sowing the seeds.

1. Read the **Parable of the Sower**. Lead the pupils to ask such questions as the following: What happens to seeds that fall on stony ground? To those that fall among weeds? To those that fall by the roadside? When do seeds grow best?

When the pupils have answered such questions, perhaps they may be led to tell something of the meaning of the parable:

2. **Autumn Airships.** Pupils here are given a chance to tell of their observations in watching seeds in autumn. Interest in this lesson may be increased greatly by having a collection of seeds that fly; as, the **milkweed seed**, **thistle seed**, **lettuce seed**, **cat-tail seed**, and others. Encourage the pupils to talk freely about these little airships and their travels.

**3. Other Seed Travelers.** This lesson is a natural outgrowth of the preceding one. It should be prepared for by having a collection of seeds made.

**Seat Work.** Following each of the preceding exercises, the class may be allowed to make a seed collection and mount it on cardboard or arrange it properly labeled in cardboard boxes, under such titles as, **Seed Airships**, **Seed Boats**, **Seeds that Steal Rides**, **Seeds that Pay Their Way**.

### **Lesson 3. A Tale of a Traveler**

Vocabulary work blended with an imaginary story is given here. After filling the blanks with fitting words, the pupils may read the story.

**Seat Work.** Another imaginary story following the titles given in Exercise 21 may be written. When completed, these tales may be read during other recitations.

### **Lesson 4. Author Study**

Literature is here correlated with language. The little tale of "The Pea Blossom" should first be read, and the pupils, guided by such questions as follow, should be given the opportunity to express themselves.

**Seat Work.** Follow the suggestions in questions four and five, page 179 (text).

### **Lesson 5. Autumn Leaves**

Two delightful lessons come under this general title. First, a favorite little poem to enjoy; second, a study of autumn-time words. These studies may be blended, the poem being used for the recitation, and the word study for seat work.

**Lesson 6. Correct-Usage Table 2, p. 69**

Several troublesome verbs alike in their principal parts, are here studied. After these are studied and the proper use of the various forms made clear, tongue-training drills on such sentences as those given in the text, and others like them, may be had.

Focus the drill first on **threw**, **blew**, **knew**, **grew**, **drew**, and **flew**, then on **has thrown**, **has blown**, **has known**, **has grown**, **has drawn**, **has flown**.

**Lesson 7. The Comma in Series**

This easiest of the comma rules is given first. Fourth grade children should have little difficulty in understanding the rule. Their fingers, however, will need much practice before they will apply the rule. Have them compose sentences to write on the board; as, The wind blew down trees, windmills, houses, and barns.

Let each find one or more such sentences in other lessons in their text or other books.

Have dictation exercises using such sentences.

**Lesson 8. Reviews**

**Helpful exercises for punctuation practice and a carefully chosen list of sentences for review drill on Correct-Usage Table 1, p. 69, is, are, was, were,** are given here. The sentences may be increased by others found or made by the pupils or teacher.

**GENERAL STUDY THREE—HALLOWE'EN**

Opportunity is given first to make a blended study of language and literature; second, to direct pupils towards

celebrating the holiday joyously, yet in a safe and sane way.

About **three weeks'** time may well be spent in working out the program of lessons provided in the text as follows:

### **Lesson 1. Enjoying Hallowe'en Poems and Stories**

A stanza from Whittier's poem, "The Pumpkin," is used to begin this study. Stimulated by the suggestions of pumpkin fun and of "Cinderella," the pupils should be ready to talk freely, to retell the story of Cinderella, and perhaps the stories of other fairy tales suggestive of the spirit of the holiday. Their expression, tactfully guided, will give good oral practice and create the right atmosphere for the studies to follow.

**Seat Work.** Memorize the stanza given, or draw or cut illustrations for the Cinderella story.

### **Lesson 2. Talking about Hallowe'en Fun**

Following the suggestions in the text, lead the pupils freely to talk of their ways of celebrating the holiday, especially to tell of their fun with the Jack-o'-Lantern.

**Seat Work.** The imaginary tale of "The Adventures of Mr. Jack-o'-Pumpkin" should be completed. A little guidance in filling the blanks may be necessary, but pupils here should be allowed freedom within reason.

### **Lesson 3. Enjoying the Stories**

A language-reading lesson may here be made by having the pupils read their little tales. Reading one's own composition makes good language and reading practice.

**Seat Work.** Study the sketch, "How Hallowe'en Came to Be." If possible, find in other books, magazines, and papers further information about this strange holiday. Prepare to talk about it in the succeeding recitation.

#### **Lesson 4. Planning a Hallowe'en Program**

Following the suggestions in Exercise 32, let the pupils, tactfully guided, be allowed to work out a program for Hallowe'en.

**Seat Work.** Create a Hallowe'en story, as suggested.

#### **Lesson 5. Hallowe'en Rhymes**

This lively little exercise generally brings rich results. Pupils will find little trouble in completing the rhymes. Some pupils may make clever ones all their own. The following is a result from this exercise:

One moonlit night a wee little elf  
Sat on a toadstool fanning himself.  
Some gay little brownies came tripping along,  
With bright lighted lanterns and gay, merry song.

"Oh look!" said one brownie, "let's go over there,  
And give the wee elf an awful scare."  
So up crept the brownies with lanterns, all bright  
When down jumped the elf and was soon out of sight.

—*Will Jex.*

**Seat Work.** The finding of rhyming words and the creating of jingles make a charming exercise.

#### **Lesson 6. Poem Studies**

To the group of poems given, others from the readers may be added. Lead the pupils to talk freely about the poems.

**Seat Work.** Study the beginning of the Hallowe'en Play, and be ready with suggestions for completing it.

### Lessons 7 to 10

These lessons may be devoted to working out, practicing, and presenting the little play. The creating of the play should be done as a class exercise. Pupils should be given opportunity to suggest plans and parts. All should be permitted to take some part in the play even though it be but a small one.

**Seat Work.** During this time the pupils, if it can so be arranged, may work out the staging and costuming of their little play. Committees of the class may be appointed for this purpose.

If this plan is not practicable, they may write out the little play. Good spelling drill, punctuation, capitalization, and sentence building are required in this exercise. Not more than one scene or act should be attempted at a time during one study period.

### Lesson 11. Vocabulary Building

In the exercise, "Words for Hallowe'en," a new kind of word-finding lesson is offered. Let the pupils, during the recitation, take a few of the sentences and work them out as suggested. Lead them to see the effect of the changes.

**Seat Work.** Let each one continue the exercise by finding words for himself.

### Lesson 12. Correct-Usage Table 3, p. 70

A drill on the group of verbs—rang, sang, sprang,

**began, drank, sank,** and others like them is given here, with the other forms, **has rung, has sung,** and so on.

The practice should mainly be on the "a" forms, since these are most commonly misused. Let the drill be made snappy and lively. Vary it by having the pupils make sentences of their own, or by having them find and read other sentences in which these trouble-makers are properly used.

**Seat Work.** Fill the blanks given. Compose other sentences using these forms or find other sentences like them.

### Lesson 13. Tongue Training

A drill on type trouble-makers in enunciation is here given. The aim is to help the pupils speak these and other words "trippingly on the tongue," and to sound them properly. Have a happy, lively drill to train the pupils' tongues, jaws, and lips away from lazy habits and to cultivate the habit of throwing the tone forward by practicing words ending in "ing." See suggestions on page 71, Enunciation Exercises.

### Lesson 14. Correct-Usage Table 4, p. 70

**Table 4** deals with **saw, seen; did, done; came, come;** and **went, gone.** Only **saw** and **seen** are given here. The other forms are all given later in this grade. They may be given attention here also if desired. The definite effort to rid the pupils' tongues of "I seen it," "He done it," "He has went," and "He come yesterday" can not be made too soon. For further suggestions see page 99.

**Seat Work.** Compose or find sentences in which these forms are correctly used.

### Lesson 15. Review Drill on Correct Usage

**Table 1—is, are; was, were; has, have.** See page 69.

## GENERAL STUDY FOUR—HOME HELPERS

Here is a practical study, giving good language training, and turning that training to good account in cultivating a spirit of home helpfulness, thrift habits in the home, and an appreciation of our pioneer home-makers. Opportunity for many such necessary lessons will be found in the following program planned to provide about three weeks of work.

### Lesson 1. Talks about Cooking

This study is approached in the play spirit through a stanza from Riley's poem, "Our Hired Girl." Let the teacher read the stanza or the whole poem expressively. Then, following the questions and suggestions in the sketch about "Learning to Cook," stimulate a good oral lesson.

**Seat Work.** The pupils may have a spelling game by drawing a kitchen or a cupboard and filling it with words naming various foods and utensils needed by the cook.

### Lesson 2. Telling about Play Dinners

This is another oral exercise in which the pupils may share their "play dinner" and "playhouse" fun and at the same time get good language practice. To stimulate such expression ask questions; as, Where have you ever

built a playhouse? Tell how you made it. Tell of some dinner you may have had in it. Who came to visit you? What had you to eat?

**Seat Work.** Follow the suggestions in Exercise 41.

### Lesson 3. Helping Hands

Let the pupils read this poem and talk freely about it.

**Seat Work.** Follow the last suggestion under question 6, Exercise 42. Write three reasons why every child should be a home helper. Let these be read the following day. The best five should be selected by the class to be made into a little motto for the room. The poem should be memorized.

### Lesson 4. Thrift

Here is a **thrift lesson**. The emphasis of the talk may well be turned to money saving and money earning: (1) by home helpfulness; (2) by care of food and clothing; (3) by earning money.

**Seat Work.** Make thrift posters. Choose the best three for the classroom walls.

Work into some art design such sayings as,

A penny saved is a penny earned.

A dime a day keeps want away.

Thrift is a habit: get the habit.

Waste not: want not.

### Lesson 5. Making Home Rhymes

Another exercise in rhyme making, is given for the sake of variety. Some clever little jingles should result. The following is the work of a fourth grade pupil from this exercise.

### HELPING HANDS

When mother goes away  
For about a half a day.  
She leaves me all alone  
To answer the phone.

I do all the work  
And never shirk.  
When the door bell rings  
I take what the mail man brings.

I scrub the floor  
And polish the door  
When mother goes away  
For about a half a day.

—*Harold Cummings.*

**Seat Work** may be the following up of this rhyming exercise.

### Lesson 6. Pioneer Foods and Cooking

This study opens a wealth of beautiful work. Every pupil will have parents, grandparents, or other friends who can tell first-hand stories of these pioneer times. The stories thus gathered will make a pleasant story-hour or two and will also cultivate in the pupil an appreciation of the pioneers, the first lesson in patriotism.

**Seat Work.** Make a pioneer booklet to be presented to the school library. Let each pupil contribute to the booklet one or more choice little stories of pioneer life. The stories should be illustrated with drawings, or with kodak and other pictures of pioneer homes and pioneer life.

### GENERAL STUDY FIVE—CHRISTMASTIDE

Two things in one are achieved by the proper teaching of this study. The right spirit towards Christmas

will be created, and excellent motivation for language lessons will come from the expression of that spirit.

In the following varied program of stories, songs, and language exercises, will be found lessons enough to fill the time between Thanksgiving and Christmas.

### **Lesson 1. The First Christmas Story**

St. Luke's story of the Christ Child belongs to all children. Let them hear it first voiced expressively, not affectedly, by the teacher. Afterwards they may read it aloud. Perhaps, through listening to the music of its words, they will memorize it.

An oral lesson should follow in which the pupils are led to talk about the story of the shepherds, to appreciate the picture of "The Visit of the Shepherds," and to tell or hear the story of "The Wise Men." To stimulate such expression ask such questions as, How came the parents of Jesus to be in the stable when he was born? How did the shepherds learn of the birth of the babe? What beautiful picture comes to your mind as you read the story? What other picture than the one given in the text have you seen of the Christ Child and his mother?

**Seat Work.** Write about "The Christ Child."

A little composition of perhaps a paragraph or two may be produced here. Some illustrations of the story in drawings or pictures will add to the interest.

Two periods may be given to this work, if necessary.

### **Lesson 2. Christmas Poetry**

Pupils may here have a delightful recital of poems and songs and stories of Christmas time. First have

them read the poems in the book, asking questions to bring out the main thought in each. Then plan a program for the next day in which not only these but others suggested in Exercise 51 are read. Also let the pupils enjoy again the poems suggested for the third grade on pages 61-65 (text). **Choice poems should be re-read, just as songs are re-sung, whenever occasion calls for them.**

**Seat Work.** The pupils may spend the time in preparing the various parts assigned for the program. **Each child should be given a part, even if it must be a small one.**

### **Lesson 3. Sharing Christmas Pleasures**

In this oral exercise, follow the lead of the questions in the text. When the pupils have been stimulated to express themselves, guide their expression till the object of the lesson is achieved.

**Seat Work.** Memorize the stanza "Holiday Gifts."

### **Lesson 4. Christmas Remembrances**

A good oral lesson may be had here by leading the pupils to talk about the plan suggested and of those to be remembered.

**Seat Work.** Write the letters suggested. Let the pupils follow the guidance given in the text. This letter writing will take care of itself once the pupil feels the reality of the exercise. Only a little help in directing his expression and in making sure of the form, will be necessary.

Two and three recitations and study periods will be needed to finish the work and to give the training suggested in Part II of Exercise 54.

**Lesson 5. Christmas Cards**

Language and art are blended here. Follow the directions as given. Both the recitation and the study period will be required for perhaps two days to complete this work.

Following is a little letter in rhyme that came out of this work.

**DEAR MOTHER**

Christmas comes but once a year.  
May it bring you happiness and cheer!  
May Santa fill your stocking with health,  
And also give you your share of wealth!

I will always do what is right,  
And help you with all my might.  
For you may a banner of peace and joy unfurl,  
Is the loving wish of your little girl.

—Alice Sheets.

**Lesson 6. Rules for Using Capitals**

Some of the simpler rules governing the use of capitals are given here with exercises to fix the rules in the fingers. Two or more recitations and study periods should be given to the working out of this lesson. Use the exercise in the book as planned. Next have a memory exercise in which the pupils first learn, then write from memory some bit of choice verse on Christmas time.

**Seat Work.** Follow the suggestions in Exercise 57 under 4 and 5.

**Lesson 7. New Year's Greetings**

This study may be taken before the holidays, if time permits, or it may follow them.

'The making of calendars, as suggested, brings art and

language together in a series of delightful exercises that may well fill several periods.

### Lesson 8. Abbreviations

Training for the fingers to use capitals and periods properly, and a good spelling exercise, are given in a lesson which grows naturally out of the calendar work. Spell here the names of the months and the days of the week, with their abbreviations.

**Seat Work.** Follow the seat work suggested at the close of Exercise 59.

### Lesson 9. Days of the Week

This study may be vitalized, as suggested, by telling how the days got their names. Opportunity is also provided for a story hour on "Old Norse Tales" by following the suggestions in Exercise 61.

### Lesson 10. Reviews

Correct-Usage Tables 1, 2, 3, and part of 4, pages 69, 70 are given here again for oral drill.

**Seat Work.** The pupils may copy and punctuate the sentences in Part II of the exercise. Other like sentences may be added, if necessary.

## GENERAL STUDY SIX—SNOW SPORTS

Here is another recreational study with a clear purpose of stimulating wholesome winter fun and health. About **three weeks** may be given to the working out of this general study.

**Lesson 1. Sharing Our Winter Fun**

The pupils should be led, not driven, to tell of their winter fun, by following the questions and suggestions found in the book, or others like them. Get the best stories they have to give.

**Seat Work.** All will enjoy completing the little story "Bumping the Bumps."

**Lesson 2. A Book of Winter Stories**

After reading the completed story, "Bumping the Bumps," let the pupils plan a winter-time booklet to be created by the class, or separate booklets by each pupil.

**Seat Work.** Write a winter-time story. During the succeeding recitation and study period the stories may be read and afterwards put into finished form with illustrations. The following uncorrected stories come from pupils who worked out this exercise.

**A SNOW HOUSE**

One day when we were out with papa cleaning walks, I said, "Let's make a snow house." We got big blocks of snow and piled them on top of each other. When it was finished we played in it a long time. Then mamma called us to supper. When we had finished our supper, we went to look at it again. It was all broken down. We saw a boy run away too. I never built it up again after that.

—*Martha Wernham.*

**THE RACE THROUGH THE SNOW**

While we were eating breakfast one morning on the farm we saw a race between a jack rabbit and a coyote. The jack rabbit was a big one almost white, with long legs. Oh how he did run and jump! The coyote was hungry. He wanted his breakfast and there was nothing to eat but that rabbit. Oh how hard he ran! Up and down the hills, over the sage-brush and through the snow. After a while it looked as if the coyote was losing. Then they got out of sight and for all I know may be they are running yet.

—*Elsa Hendrickson.*

**Lesson 3. Conversation in Stories**

Direct quotations are used mainly in story telling. Their use there is to give life and reality to the tale. In teaching quotations, let this point be brought out clearly and kept clear.

**Seat Work.** The work suggested in Exercise 67 will provide enough to fill two or more study periods. Increase the drill work if necessary.

Review here the rules already given for the use of periods, commas, questions, and exclamation marks.

**Lesson 4. Words That Take the Place of "Said"**

A blended study of quotations and vocabulary work is given. After the exercise in the text has been studied, let the pupils turn to various stories in the language books or readers and find how authors use various expressions in place of *said*. This last suggestion may be worked out for **seat work** during the study period.

**Lesson 5. Snow Stories to Read**

Language and literature are blended here. Other winter-time stories may be added to the list. After the stories have been read, let them be told or played.

**Lesson 6. The First Snowfall**

Another language-literature study, which may be enriched by adding other poems that reflect the spirit of winter, is given here. Following the study of the poems as suggested by the questions following the poem in Exercise 70, the pupils may give a little recital of these poems.

### Lesson 7. Contractions

Under this general head come:

1. A study in spelling contractions.
2. The real use of contractions explained.
3. Troublesome contractions.
4. A drill exercise on the "Mischief-Makers."

A week or more of worth-while work can be given to learning the correct use of these commonly misused forms. Especially should attention be directed through positive tongue training to the mastery of Correct-Usage Table 5: **isn't, aren't, doesn't, hasn't, haven't, am not, tisn't.**

Lively drills and language games will be most valuable here. Exercise 74 suggests the spirit in which these trouble-makers may best be overcome.

### GENERAL STUDY SEVEN—AROUND THE FIRESIDE

Home recreation is the best recreation. To cultivate the spirit that makes pupils love their homes, we must help them to find their pleasures there. This language study opens the way for such most needed lessons.

An interesting program for two weeks of work is provided as follows:

#### First Week

##### For the Recitation

Enjoying fireside poems.  
Talking about fireside fun.  
Playing in-door games.  
Language-guessing games.  
More language games.

##### For Seat Work

Memorizing a poem.  
Finding games to play.  
Making a game book.  
Continuing the game book.  
Completing the game book.

**Second Week**

The growing story.	Finding charade words.
Playing charades.	Reading stories to tell.
A story hour.	Reading stories to tell.
A second story hour.	Writing a fable.
Reading the fables.	Review punctuation practice.

If time permits, the foregoing program may easily be expanded to fill **three weeks** very profitably by carrying out the following program:

Have the pupils write some fable or other good short story.

Correct the papers carefully, copying on separate slips of paper:

1. The spelling mistakes.
2. The errors in grammar.
3. Expressions containing misused words.
4. Several sentences showing faulty structure; as, those containing too many "ands."
5. Mispunctuated sentences; as, those showing the misuse of quotation marks.

On each of the foregoing type faults plan a lesson. One day may be given to spelling drill, another to correct usage, another to vocabulary work, another to sentence building, and another to punctuation.

In looking for the faults in the stories, do not overlook the well constructed sentences, the well chosen words, and those papers free from errors in spelling, grammar and punctuation.

## GENERAL STUDY EIGHT—LITTLE FOLK OF OTHER LANDS

### A Patriotic Study

“Have you ever stopped to think that our own country is the home of people from almost every land under the sun?

“There must be some good reason why so many different peoples have come to America to make their homes. Some of them came, no doubt, with the thought of getting rich, but many came for a better reason. What was it?

“What is America often called? What privileges does it offer to the poor and oppressed?”

The foregoing vital suggestions found in Exercises 85 and 86, were written before the World War. They have even deeper meaning for us since that terrible conflict. In these lessons is a golden opportunity which every truly American teacher will gladly turn to good account in leading her pupils to express thoughts that make for a pure and practical patriotism.

The lesson should be made vital by being connected with the everyday lives of the children. Are they true Americans? They will prove it, not merely by saluting the flag and singing patriotic songs, but also by talking about and doing definite little American duties that come to them every day. The lesson should lead the pupils to see such duties and give them a desire to perform them.

In this study language is correlated with geography, history, and civics. The study naturally falls into the

February work, when the spirit of patriotism is uppermost. About **three weeks** may well be given to the working out of the following series of rich lessons:

**For the Recitation**

Oral lesson on little folk of other lands.

Report on reading.

Talks on our country.

Songs of America.

Planning patriotic play.

Presentation of the play.

**For Seat Work**

Reading books suggested in Exercise 83.

Writing about foreign children.

Writing names of peoples.

Memorizing patriotic song.

Writing the parts.

Drill on Correct-Usage Table 4. Use these forms correctly: **went, gone**. Fill the blanks with the right form of **see, do, come, go**.

Have you \_\_\_\_\_ the soldiers marching?

Have you \_\_\_\_\_ your duty?

Did you \_\_\_\_\_ when your country called?

Where have the soldiers \_\_\_\_\_?

Answer the questions using the right forms of the verbs given. Make other questions using the verbs and answer them.

Review drill on Correct-Usage Table 3. Use these forms correctly.

**Lesson on the Comma and Capitals.** Review the rules.

This practice should be blended with the composition work. Correct the stories written by the pupils on "Foreign Children." Copy from these stories sentences that need attention; have the sentences written on the board and punctuated properly.

The following compositions on the general subject "Foreign Children" were created by fourth grade pupils in working out Exercise 84.

### A STORY OF A LITTLE CHINESE BOY

One day my sister had to take care of a little Chinese boy.

We have a magpie, and he said, "Me play with the Magie cause me have one at home."

After dinner my brother took him out in the front yard and he said, "Shall me show you my tricks?" And my brother said, "Yes."

And he turned somersaults and did so many funny things.

At dinner we had peas and my father was taking some peas and the boy said, "Leave some for me."

We all laughed and he said, "You don't need to laugh at me."

### AN ESKIMO BOY

I am an Eskimo. We live in the North. We have houses made of snow and ice. My father and I go out to get seals about every week. First we take a large fish hook and tie a rope on the fish hook. Then we find a place where the seals live and put the end of the hook down through the ice and the seals get the hook in their mouths and we pull them up. We wear animal skins.

In creating a little play on "America—The Land of All Nations," (Exercise 85) a certain class selected one of their number as Uncle Sam, and another as Aunt Columbia.

The verse of the little song they created ran thus:

Hurrah for Uncle Sammy  
And Aunt Columbia, too;  
And for Our America—  
And the red, white, and blue.

Each pupil chose to represent a little foreign child, and made a verse of his own about the character he represented.

### GENERAL STUDY NINE—SPRING IN SONG AND STORY

The spirit of spring, full of sunshine and flowers and bird songs and brook songs, has found expression in numberless poems and stories. Folklore is full of fanciful

tales that picture springtime as a delightful goddess or fairy. To retell and play these tales, to sing the sweet songs of spring, and to talk of the season is to have a blended language, literature, and nature study.

The following program provided to guide this study may well be extended to fill a month of worth-while work.

### Lesson 1. Poems of Springtime

This should be enriched with other poems: "Rollicking Robin," "The Brown Thrush," "The Bluebird," (See First Book, Part I, Exercise 65) "Robin's Secret," and other bird poems may be used here. "The Wind in a Frolic," "The Night Wind," "The Wind and the Swing," with other songs of the wind, suited to this grade, will also serve well. Rain poems, such as "It Isn't Raining Rain to Me," may also be used.

**Seat Work.** Memorize some bird poem or a stanza from a poem you like.

### Lesson 2. Messengers of Spring

A vocabulary-building exercise blending with the spring spirit is here given.

**Seat Work.** During two or more periods the pupils may learn to spell the names of the common birds, flowers, insects, and animals connected with the coming of spring. A flower collection may be begun at this point if desired, by gathering, pressing, mounting, and labeling various spring flowers.

### Lesson 3. An Old Tale of Springtime

After enjoying and playing this beautiful Indian myth of springtime, the pupils may read and tell or play any of the others suggested.

**Seat Work.** Continue the flower collection, or, if preferred, draw illustrations for one of the spring stories.

**A week or more** may be given to this work of story telling and dramatization.

### Lesson 4. Growing Gardens

The study here takes a practical turn. Window gardens or home gardens or school gardens, as the situation demands, may be used in carrying this project forward.

Have an oral lesson in which the garden plan is discussed; then let each pupil, or the class, carry out whatever practicable plan is made.

**Seat Work.** Follow the suggestions given in Exercises 97 and 98.

## GENERAL STUDY TEN—GENERAL REVIEW

Some time in April, right after the time usually given for spring vacation, the roundup reviews in **Correct Usage, Enunciation, Punctuation, and Letter Forms**, and other mechanical phases of language should be given. About **three weeks** may well be devoted to these reviews.

The drill should be varied and vital. The tongue-training exercises and finger practice, may be given in the form of language games and “language matches,” similar to the old “spelling match,” as well as in lively direct drills, written work, and other devices.

**Correct-Usage Language Matches**

The class may have the blackboard divided into as many parts as there are rows of pupils in the room. At the top of each division the teacher may write some troublesome form. The pupils at a given signal, may then run lightly to the board, one from each row at a time, beginning with the pupil in the farthest seat. Each must write a sentence using the given form correctly. The row that finishes first wins.

The result, for illustration, may look somewhat like the following:

Forms to be used: **threw, knew, blew, grew, drew**

He threw the ball.	The boy threw a stone.	I threw the ball.
She knew me.	He knew his lesson.	John knew the captain.
The wind blew hard.	It blew down trees.	My hat blew away.
It grew fast.	It grew by the brook.	The rose grew rapidly.
He drew a picture.	She drew a tree.	I drew a house.

Another kind of "language match" may be had by letting the pupils work individually. Give certain tables and time the work. The one who finishes all correctly first, wins.

Drills like the foregoing can be worked out with each of the language tables given on pages 69, 70.

Practice also in writing letter forms should be given, especially in writing dates and addresses.

Review of the rules involved should be given with the drill.

Application of the drill to the pupil's daily language needs should also be made.

Focus the drills also on the "trouble spots." Thus **threw**, and **has thrown** are the forms of the verb **throw**, on which drill is most needed. The form **throw** is seldom if ever, misused. Likewise **doesn't**, not **don't**, and **were**, not **was**, should receive major attention, since **don't** and **was** are the over used forms. As a prominent superintendent used to put it, teachers should learn to "grease the squeak." This practical suggestion applies not only in spelling, but in language and in all other subjects.

### Punctuation Practice

The effort here should be to train the fingers. As in dealing with Correct Usage, the drills in punctuation may be given in the form of games if desired. There are several ways of doing this.

The **blackboard** may be divided into as many parts as there are rows or, if the class is small, each pupil may have a section of the board. A rule of punctuation may be given; as, The use of the comma in a series. The pupils in each row, beginning with the one farthest from the board, run lightly to the board and write a sentence illustrative of the rule. The row first completing the work wins.

Another game may be played by choosing sides and pairing the pupils. One pupil writes a sentence without capitals or punctuation marks; his partner supplies these. The errors made are counted against the side making them. The one writing the sentence must be

prepared to punctuate his own sentence and give the rule, or the failure will count one against his side.

Still another way to give good punctuation practice is to have each pupil of one grade write a correctly punctuated sentence on the board. His partner reads the sentence giving orally the rules governing the punctuation. For example:

1. We had candy, nuts, oranges, apples, and ice cream.

**Rules:** Words in a series should be separated from each other by commas. Close every statement with a period.

2. Mary, where are you?

**Rules:** Words used in address are set off by commas.

Close every question with a question mark.

3. I don't want to go.

**Rule:** Place an apostrophe in contractions.

### Enunciation Exercises

The words given in Exercise 103 may be organized into **Tongue-Training Tables**, as suggested on page 71. Aim in drilling to overcome certain bad habits by fixing better ones. For illustration:

#### To Overcome "Jaw Laziness"

just	can	get	catch	shut	gather	together
cow	now	plow	how	corn	farm	storm

#### To Cultivate "Right Resonance"

reading	writing	spelling	running	playing
skipping	eating	throwing	jumping	seeing

#### To Train the Tongue

swept	wept	kept	slept	slit
hit	pit	little	brittle	kettle

**To Overcome "Lip Laziness"**

white	whip	when	whittle	which
whether	feather	lip	flip	trip

**To Check the "Hurry Habit"**

geography	history	give me	bakery	handkerchief
arithmetic	library	let me	grocery	pumpkin

**GENERAL STUDY ELEVEN—MAYTIME**

This final study opens the way for a language romp with "Gypsy May." In this blossoming month of the year, nature is most inviting. Many of the lessons may be given out of doors, if desired. After a May walk, the pupils will be eager to talk on the various topics suggested.

A rich variety of exercises for oral and written work is to be found in the following program:

**For the Recitation**

Talking about merry May.  
Oral and written sketches as suggested by topics in Exercise 105.

Mothers' Day letters.  
Flower-language games.

Apple blossoms.  
Writing flower songs.  
Creating a flower play.

**For Seat Work**

During this period a Maytime booklet should be produced, containing:  
The flower collection.  
Pictures of Maytime.  
Mothers' Day poems and sentiments.

Flower poems.  
Little stories of May walks.  
Other Maytime suggestions.

The following little flower play shows what may be produced by fourth grade pupils working freely under

the lead of a teacher who catches the spirit of live language work.

### THE FLOWER FESTIVAL

#### Flower Fairies:

*First Fairy*—Esther  
*Second Fairy*—Marian

#### Flower Enemies:

*Spider*—Joe  
*Rabbit*—Dale  
*Ant*—Mildred

#### Flowers:

*Daisy*—Ethel  
*Rose*—Hugh  
*Dandelion*—Sara  
*Tulip*—Nathan  
*Apple Blossoms*—Lucian  
*Violet*—Violet  
*Lilac*—Elizabeth  
*Lily*—Max  
*Forget-me-not*—Dorothy  
*Daffodil*—Robert

#### *First Flower Fairy:*

I am a fairy, I come in the spring.  
I come to hear the little birds sing.  
I like to see the flowers, too,  
Up as high as your head  
Or as low as your shoe.  
When Merry May goes away  
There's no use for me to stay.

#### *Second Fairy:*

I am a flower fairy.  
I am always so merry.  
I take care of the flowers so bright  
And sleep with them till morning light.

I come in the spring.  
In the winter I hide,  
For in winter the flowers do not stay,  
But I'm here with you to-day.

The rose I love so well,  
And another is the bluebell.  
They are so sweet  
And very neat.  
We love the flowers of May  
That are here to-day.

*First Fairy (urging flowers to choose the May Queen):*

The birds are singing,  
The bells are ringing,  
The children are saying,  
"In May we go playing."  
Well, my dears, what have you to say?  
Have you something to tell this happy day?  
You have permission to choose your queen,  
On the bright grass of lovely green.

*Daisy:*

I am a little daisy  
So innocent and pure;  
The perfume I give is hazy  
But yet enough to lure.

*Rose:*

The roses are all in bloom.  
Their colors are pink and red.  
I don't think there's enough room for them to bloom,  
For that's what the children said.

The beautiful red roses  
They bloom in the fall,  
And at night they close.  
They're always climbing over the wall.

*Dandelion:*

I am a dandelion so gay.  
I bloom in the merry month of May.  
I hold lots of light,  
And make people bright.

In my center I am gold.  
Some people think me very bold.  
I grow in the day time.  
I am very neat and fine.

*Tulip:*

The tulips are red and yellow,  
Colors bright to please the eye;  
For so long there were no flowers,  
But the snowflakes in the sky.

Tulips red and tulips yellow,  
Coming in the early spring,  
Snowflakes are no longer with us.  
How the birds begin to sing!

*Apple Blossoms:*

The apple blossoms are in bloom,  
And the pink buds are falling.  
When the apple blossoms are in bloom  
"Apples are coming," they're calling.

*Violet:*

I am the little violet with eyes so very blue  
Who brings to you this day my message of love so true.  
My home is in the woodlands and in the meadows fair;  
But if I weren't so very, very modest  
I would be found most everywhere.  
Dear little violet with eyes so blue,  
Bringing a message of love so true.

*Lilac:*

I am a lilac purple and white,  
I bring to people joy and delight.  
I grow on a bush that is quite tall,  
And I am a flower very small.  
I live in a garden with other flowers  
And there I sit many hours.

*Lily:*

The lily is a dear, little flower,  
Its petals look like bells.  
It tries to ring them every hour  
But it cannot ring the bells.

*Forget-me-not:*

I am a dear little forget-me-not,  
I grow in the summer when it is hot.  
I am not very tall,  
Nor yet very small.  
My color is blue  
And that means that I am true.

I bloom in the spring  
When the birds begin to sing,  
And I die in the fall  
When Jack Frost kills us all.

*Daffodils:*

I am a little daffy-down-dilly,  
The little boy calls me his pretty lily.  
I have a pretty long stem of green,  
But I choose violet for my queen.

*Second Fairy:*

But have you flowers no enemies  
No enemies at all?  
You answer, "The Spider's web is  
By the garden wall."

*Spider:*

I live in a cobweb that is so round,  
I make a squeaky little sound.  
I set the petals of the flowers so red  
And spin my house with a thin thread.

*Rabbit:*

I'm a little Bunny Rabbit.  
I am so fond of running all around,  
I have a habit  
Of getting turnips from the farmer's ground.

*Ant:*

I'm a very busy little ant,  
I work long, tiresome hours.  
I'm very fond of the honey  
That I find inside the flowers.

That's why I'm called their enemy,  
But I do not mean to be.  
I'm simply fond of sweet things  
Like my friend the busy bee.

*Lilac:*

I think I like the daisy best,  
But let us vote or have a test.  
Perhaps you like some flower better  
We will write the queen a letter.

*Rabbit:*

While we are gathered in this section  
We will have a grand election.  
The queen will be declared in blossom gay  
On this bright, beautiful, happy day.  
(Vote is taken. Violet is chosen.)

*Daffodil:*

We have chosen the violet Queen of the May,  
She is decked in blossoms purple and gay.

*Lilac:*

Hail to the violet, Queen of the May  
She is crowned by us to-day.

The foregoing play suggests some of the possibilities of creative work even in the primary grades. Such motivated lessons are rich in their language returns. Not only do they stimulate the spirit of authorship; but they give excellent opportunity for more formal lessons in vocabulary work, punctuation, correct usage, and spelling.

The pupils should leave the fourth grade with the simpler forms of speech and writing on their tongues and in their fingers. They should have acquired some love for literature and some appreciation of their own thoughts and experiences. Best of all, they should gain from the study of their first language book a lasting love for the work.

## FIFTH GRADE LANGUAGE

### LIVE LANGUAGE LESSONS—SECOND BOOK, PART ONE\*

#### GENERAL OUTLINE

In this grade the lines of work given in the fourth grade are carried forward with the following objectives in view:

1. A little firmer holding for accuracy of form, not, however, at the expense of fluency and originality.
2. Some increase in written work, but with the oral work still receiving the greater emphasis.
3. More definite attention to paragraph building.
4. Teaching of other Correct-Usage Tables, with review drills on those already given in the fourth grade.
5. More Exercises in Enunciation and in Punctuation Practice.

The following outline gives the general plan of procedure for the fifth grade:

#### I. Expression Studies      II. Skill-Building Exercises

##### I. The World's Workers

Talks about workers.	Vocabulary building.
Boy and girl workers.	Study of paragraphs.
Letter writing on work.	Correct-usage drills.

\*Also Elementary Book, Part Two.

**2. Indian Life**

Talks about Indians.	Capital letter lessons.
Writing Indians stories.	Correct-usage drills.
Dramatizing Indian stories.	Punctuation reviews.

**3. Thanksgiving**

Thanksgiving plays.	Vocabulary building.
Tales of Thanksgiving feast.	Correct-usage drills.
Writing invitations.	Punctuation practice.

**4. Christmas Stories**

Christmas stories.	Writing conversation.
Paragraph pictures.	Enunciation exercises.
Christmas rhymes.	Correct-usage drills.

**5. Our Animal Friends**

Animal intelligence.	Correct-usage drills.
Making animal books.	Enunciation exercises.
Talks on care of animals.	Reviews on punctuation.

**6. Brave Boys and Girls**

Everyday heroism.	Contractions and quotations.
Letters from boys and girls.	Paragraph studies.
Our country's heroes.	Enunciation exercises.

**7. Spring Work and Spring Play**

Talks about spring work.	Vocabulary building.
Debates on practical topics	Correct-usage drills.
Business letter writing.	Punctuation practice.
Funny stories and rhymes.	Tongue training.

**8. Bird Life**

Stories about birds.	Writing paragraphs about birds.
Talks on protecting birds.	Vocabulary study.
Bird letters and diaries.	Practice on letter forms.
Writing bird poems.	Enunciation exercises.

**9. Reviews**

Paragraph building.	Correct usage.
Letter writing.	Tongue training.
Verse making.	Punctuation practice.

**10. Spring Sports**

Talks about games.	Overcoming slang habits.
Boys and girls that win.	Vocabulary building.
Study of poem.	Tongue-training drills.

**Correct-Usage Tables for Fifth Grade**

Continuing the drills on the "multiplication table of language," the fifth grade plan provides:

1. Systematic reviews of the correct-usage tables given in the fourth grade. (See pages 69, 70).
2. Teaching, with drill exercises, the following additional tables:

**I. Correct Usage—Grammar****Table 6. Transitive and Intransitive Forms**

Lie, lay; sit, set; rise, raise.

**Table 7. Troublesome Principal Parts**

Ate, eaten; took, taken; broke, broken; wrote, written; bit, bitten; fell, fallen; stole, stolen; drive, driven; rode, ridden; chose, chosen; gave, given; froze, frozen.

**Table 8. Needless Words.**

John he, have got, this here, that there, hadn't ought.

**Drill against these trouble-makers by using such sentences as:**

The man was lame.	That is his knife.
The general was killed.	That is my book.
Have you a knife?	Has he a dog?
I have a pony.	You shouldn't go.
This is my hat.	You should not do it.

The course as planned will fill the school year. If it is found necessary in ungraded and shorter-term schools to shorten the course, the following exercises may best be omitted: 7, 11, 13, 17, 21, 24, 32, 35, 37, 54, 73, 74, 87, and 99.

The composition studies, or projects, may be readily correlated with nature study, literature, geography, history, and industrial and social studies.

The best results will come from following the plan of the book, not slavishly, but somewhat faithfully.

## II. Punctuation and Capitalization

Review practice on all the rules for use of capitals and punctuation marks previously taught, is systematically given.

In addition to this, the fifth grade is also taught:

1. The use of capitals in writing titles.
2. The use of the comma with appositives.
3. The divided quotation.
4. How to build paragraphs.
5. How to write invitations.
6. How to write business letters.
7. How to keep a diary.

## III. Enunciation Exercises

1. Overcoming "jaw laziness": for, or, and, was, because, what, always.

2. Overcoming "tongue tightness": throw, three, thick, this, swept, wept, kept.

3. Overcoming "faulty resonance": singing, ringing, bringing, sparkling.

4. Overcoming "lip laziness": when, whip, which, where, whistle.

5. Overcoming "the hurry habit": Did you? could you? would you? let me, give me, see them, grocery, bakery, yesterday, quiet.

These exercises should be increased by adding other similar words illustrative of the various faults named.

### GENERAL STUDY ONE—THE WORLD'S WORKERS

This study, carried out in the right spirit, will give:

1. An appreciation of honest work.
2. Opportunity for pupils to discuss their own work problems.
3. Motivated practice in the use of certain forms of speech.

A program of practical lessons, enough to fill four weeks with profitable work, is planned.

In preparation for this study, let the pupils join with the teacher in gathering stories and pictures about the world's workers.

#### Lesson 1. Talks about Workers and Their Work

The opening paragraph and the stanza from "The Village Blacksmith," perhaps the whole poem, may be read to open up this study. Pupils, led by the suggestions therein, will be ready to tell of their experiences in watching various workers.

**Seat Work.** Use the vocabulary work in Exercise 2. The blanks may be filled with words from the list or with

other suitable words of the pupils' own choosing. Individuality should be tactfully encouraged.

### **Lesson 2. Poet Pictures of Workers**

Language and literature here are blended. Study "Tubal Cain," "The Village Blacksmith," "The Fisherman," "The Song of Steam," "Little Brown Hands," and other poems you may find dealing with the world's workers.

**Seat Work.** The pupils may make a word blacksmith shop or other work shop by drawing a sketch of such a place and filling it with names of fixtures and tools; as, anvil, forge, sledge.

### **Lesson 3. Stories of Workers**

In "Luke Varnum" is a choice lesson on practical patriotism. By using the questions that follow it, and by giving others, lead the pupils to read and talk about the story.

**Seat Work.** The pupils may find and read other stories of young workers suggested.

### **Lesson 4. Telling and Playing Stories**

Let the various stories found by the pupils be retold and some perhaps acted.

**Seat Work.** The Mounting of Pictures.

Let the pupils each make a display of the pictures showing some interesting process of work; as, raising cotton; growing wheat; making hay; making candy. The pictures procured may be mounted on large cardboards about one and a half feet by two feet, and hung

about the room while the study goes on. Encourage each pupil to take some original subject. The pupils may be mutually helpful by arranging an exchange of pictures.

### Lesson 5. Paragraph Studies

The paragraph is here formally introduced. Pupils will, no doubt, have recognized the paragraph before; but now its meaning should be made clear by direct study. From here on through the fifth and sixth grades, attention will be given constantly to the building of paragraphs.

**Seat Work.** A study of paragraphs as found in "Luke Varnum" or in some story in the readers, may be given.

### Lesson 6. Choosing a Subject to Talk About

This lesson begins with the question, "Which occupation do you wish to follow?" Why? Let each pupil be led to reveal his interests, then guided in selecting an occupation on which he can develop his talk.

**Seat Work.** A spelling lesson on the names of various common occupations may be studied. For example:

carpenter	plumber	farmer
blacksmith	electrician	gardener
mason	janitor	teamster

The pupil may make his own list and, if desired, illustrate by drawing simple pictures of the workmen at their work.



### Lesson 7. Planning the Talks

A beginning lesson in the simple outlining of subjects is given here. After helping each pupil to plan his little talk, let him, during **Seat Work**, write an outline of it.

### Lesson 8. A Play for Young Workers

Several periods may be given here to working out the exercises suggested:

1. Written paragraph pictures of various workers.
2. Verses to suggest the spirit of the workers.

The planning of a little "Labor Day" play will add zest to this work.

The following are some rhymes created under the stimulus of this exercise by fifth grade pupils:

"Ric-a-tac, ric-a-tac, ric-a-tac-too!

Hear the sound of the hammer upon the horseshoe."

"Cling, clang, the anvil rings

While merrily the blacksmith sings."

The sketches and poems with readings and songs will make a delightful program to round out this first part of the general study.

### Lessons 9 to 15. Boy and Girl Workers—Lessons on Thrift

In this part of the general study the aim is to help the pupils directly to get into right habits of work and thrift.

The lessons offered deal with vital topics; as, "Earning my First Money," "Work for Boys and Girls," "Helping in the Home." Added to these may be **Lessons in**

**Thrift** and other worth-while topics; as, "Holding Down the Candy Habit," "How I Saved for a Rainy Day," "Peter Penniless and Willie Wise," "Mending Holes in My Money Pocket," "Wise Ways to Use Money." The subjects are rich in suggestion. Excellent oral and written exercises should result from following the directions given in the text.

**Seat Work.** A thrift booklet may be made. Here language and arithmetic blend well. In the book may be "Rules for Young Workers," "Thrift Maxims," and account sheets for records of savings.

During the last week Exercises 12, 13, and 14 should be studied. The drill exercises provided may be increased if necessary. Work for the fixing of the right habits in tongue and fingers by driving at the trouble-makers, especially **lie**, **sit**, **rise**. Other tongue-training exercises may be added to those in the text by having pupils ask and answer questions; as,

When did the sun rise? It rose at six.

Where did you sit during the

play? I sat in the gallery.

Won't you lie down a while? I have lain for an hour.

Or, have each pupil weave into sentences these troublesome forms, thus: **I rose** at seven, **sat** by the fire studying for half an hour, then **lay** down again.

Or, have the class choose sides and pair the pupils on opposite sides. Those on one side may write on slips of paper a sentence with blanks calling for the use of forms of **lie**, **sit**, **rise**, or other troublesome verbs. The slips may be passed to the pupils on the opposite side who fill the blanks and read aloud the completed sentences.

Many other ways by which the drills may be varied will quickly suggest themselves to the wide-awake teacher.

## GENERAL STUDY TWO—INDIAN LIFE

Every boy and girl loves the out-of-doors. Tales of the Indian, who is a child of the woods, the plains and the forest, hold a charm for pupils of all ages.

This study aims, first of all, to give pupils a better view of the true heart of the Redman. It offers opportunity for a study of these first Americans wherein the “dime novel Injun stories” portrayed in unworthy books and unworthy “movies,” will be displaced by tales that measure up to truth and thrill with the romance of reality.

A varied program of talks, stories, plays, and sketches of Indian life, with correlated exercises in vocabulary building, correct usage, and punctuation practice, is provided for a month of work as follows:

**First Week:** Talks and Stories about Indians.

**Second Week:** Making an Indian Booklet.

**Third Week:** Plays and Sketches of Indian Life.

**Fourth Week:** Review and New Drills for Tongue and Fingers.

In beginning this Indian study it will be well first to gather as many Indian story books, Indian pictures, and Indian relics as can be found and brought to the school.

This activity will be stimulus enough to prepare the pupils for the work.

### Lesson 1. Talks about the Indians

Following the suggestions of Exercise 15, make this an interesting lesson of discovery to learn first of the pupils' direct experiences with Indians and their indirect knowledge of the Indian as gained through books and other people.

**Seat Work.** Let the pupils read the Indian stories suggested, or other worthy ones they can get.

### Lesson 2. An Indian Story Hour

Each pupil should be able from his reading to participate in this socialized recitation. Several of the tales suggested may be told, perhaps one or more of them played. The names of famous Indian men and women suggested should bring up many choice stories.

### Lesson 3. The Indians and the Pioneers

Let the pupils read and enjoy the story "Lured from His Home by the Indians." Or, they may now have the privilege of reading the full story in "The White Indian Boy."

Following the questions at the close of the story, they may be led to talk about the boy who was lured from home, and to give their own ideas of what might happen to him.

**Seat Work.** Begin the work on The Indian Story Booklet. This should be a class booklet to which every pupil contributes something; as, An Original Indian Story, Indian Pictures, Sketches of Indians, Indian Words, or a story from book sources retold. Several study periods will be necessary to complete this booklet.

**Lesson 4. A Lesson on Capital Letters**

Follow the suggestions in the text for this exercise.

**Lesson 5. Dramatizing Stories from Hiawatha**

This poem by Longfellow offers opportunity for excellent work in literature and language. The selections named from it make a rather complete presentation of the main story. If the class is large, the pupils may be divided into groups, each group presenting one of the five stories.

**Seat Work.** Complete the Indian booklet.

**Lesson 6. Paragraph Pictures**

In this vocabulary exercise, the pupils may be allowed to find suitable words besides those given, if they need to do so to make some pictures they have in mind.

**Seat Work.** Continue the vocabulary building by following the directions under Exercise 24.

**Lesson 7. Indian Sketches or a Play on Indian Life**

Exercise 23 can be worked out as a series of little talks, each pupil outlining and presenting his selected topic. Or the interesting ways of the Indians may be presented through acting and talking in the form of a little Indian play. This latter plan was followed by one fifth grade with excellent results.

The boys were the warriors. They chose their chief, their medicine men, their arrow makers. The girls were the squaws. They tended the papooses, cooked the food, tanned buckskins, made moccasins, wove baskets, and did other kinds of Indian work.



The little play began with a wild war song, composed by the class and sung by the boys. One stanza of it ran thus:

“Ki-yi! ki-yi! We are Indians bold!  
We hunt the hills for grizzly bear!  
We chase the wolf into his lair!  
We kill our foes and lift their hair!  
Ki-yi! ki-yi! We are warriors bold!”

After the singing the chief gave directions to his scouts, to his hunters, and to others; then the boys went out.

When they had gone the little squaw mothers first soothed their papooses to sleep with the following lullaby, composed, both words and music, by the class:

## THE PAPOOSE LULLABY

Lul - la - by      lul - la - by      lit - tle pa - poose

Come close your slee - py brown eyes.      Your

mo - ther must work while the sun's in the sky.      To

make your warm clothes for the win - ter is nigh.

Lul - la - by      lul - la - by      sleep my pa - poose.

Lul - la - by      lul - la - by      sle - ep.

rit - - -

Words and music by 5th grade students  
W.M. Training School -

The babies are put to sleep. Then the squaws go on with their various kinds of work, chatting about various things they are doing and showing their work one to another.

A wild war whoop changes the scene, as the victorious warriors and hunters return. When all are assembled, the chief has various ones tell of their adventures. A feast follows, then a dance, during which the opening song is repeated, concludes the play.

**Lessons 8 to 12** should be given to reviewing the **Correct-Usage Tables** found in Exercises 26 and 27, and the punctuation practice in Exercise 25 and Section III, Exercise 27. These exercises will make enough good lessons to round out the month. Perhaps as a close the Indian play can be given out-of-doors during Indian Summer time.

### GENERAL STUDY THREE—THANKSGIVING

Opportunity is here given to correlate language with both history and geography. The books suggested in Exercise 29, and other good ones on the Pilgrims should be procured for the class library if possible. Pictures and decorations to give atmosphere to the work should also be placed in the schoolroom.

The program is planned to fill the time between Hallowe'en and Thanksgiving.

**Lesson 1. The Spirit and Story of Thanksgiving**

The poem and the Biblical quotations, with others like them, should be read and the pupils led to express their own Thanksgiving thought.

**Seat Work.** The pupils may write sentiments in prose or in verse expressive of the spirit of the holiday, or memorize such choice selections as they may find.

The following stanza from a fifth grade pupil expresses the real boy:

“Oh good old Thanksgiving Day!  
My, how I wish it would stay!  
Turkeys, apples, and pumpkin pie,  
I am always sad when it passes by!  
I wish it would come here  
Five or six times every year.”

**Lesson 2. Remembering the Pilgrims**

Several periods will be needed for this lesson.

**First,** have a Pilgrim Story Hour, in which the pupils may tell tales they have read of the Pilgrims.

**Second,** work out a dramatization of “The Christmas Candle,” or of some other good Pilgrim story as suggested by the outline given.

While this work is proceeding, the study periods may be given to art and handwork for the designing of costumes and scenery for the play, or to library reading of stories about the Pilgrims and Thanksgiving time.

**Lesson 3. The Thanksgiving Dinner**

In this study, opportunity is given for the following types of lessons: (1) Vocabulary building; (2) Spelling

work on commonly used words; (3) Enunciation practice; (4) Writing of little language-geography stories using the model on pages 39, 40, and 41 (text) as a stimulus and guide.

#### **Lesson 4. Creating Thanksgiving Plays**

In this lesson there is opportunity for fun as well as for good language practice. The class may be divided, if large, into four divisions, and each group may be given one of the plays suggested to work out. If the class is small, let one of the plays be chosen and developed.

#### **Lesson 5. Writing Invitations**

In this motivated written exercise, both types of invitation may be studied; but the practice should be mainly given to the informal type. Various occasions in connection with school work call for the informal invitation. The pupils should be given the practice of writing these invitations, whenever opportunity arises; as for parent-teachers' meetings and school programs of various kinds.

Let the invitations be kept simple in style and form as shown in the text.

Work for ease, grace, and neatness.

#### **Lesson 6. Words to Express Appreciation**

Opportunity is here given for a much needed lesson in cultural expression as well as for a lesson aimed at supplanting such slang expressions as "a dandy time," "fine and dandy," "a swell dinner."

**Seat Work.** Have the pupils use in other sentences the words given in Exercise 34.

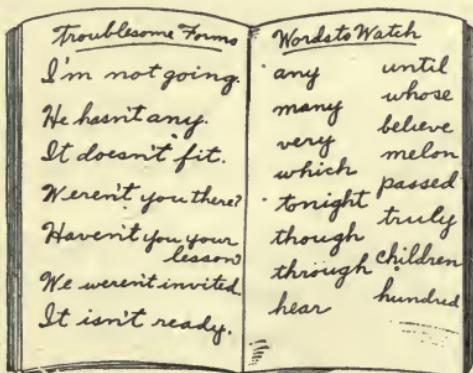
### Lesson 7. Troublesome Word Forms

In this exercise special attention is given to the overcoming of the following ten most troublesome types of speech:

"Aint," "have got," "You (we, they) was," "He give it," "Can I go?" "He come yesterday," "them apples," "It's me (him, her, us, them)," "Him and me went," and "hadn't ought."

The reviews and new drills on these forms may be increased if necessary. Pupils should also be stimulated to self-effort in overcoming such blunders. During the study period let each pupil make a **Correct-Usage Booklet** in which drill sentences of his own gathering and making are written in the order of the tables already suggested on pages 69, 70. He may include in this booklet also "spelling demons," and "enunciation exercises," in which the forms that trouble him are placed for his individual help.

For illustration:



## GENERAL STUDY FOUR—CHRISTMAS STORIES

The central aim of this work is to promote, through language expression, the proper observance of Christmas.

In preparation for the study, let the classroom library be enriched by adding Christmas books and magazines that contain helpful materials. Let the pupils help in gathering pictures and other decorations for the room.

In carrying out the study, opportunity is offered for:

1. **Christmas Story Hours.** During these, the stories given in the text and other good ones, may be retold or acted. The choice poems and stories suggested for previous grades may also be re-enjoyed.

2. **Creating a Christmas Booklet.** This may contain original stories for Christmas time, also poems by the pupils. It should be illustrated with drawings or pictures. **Excellent motivation** for this work will be found in having the pupils make the booklet to give as a Christmas present to some needy little boy or girl they know.

3. **Correct-Usage Studies.** These exercises, including paragraphing, the writing of conversations, and tongue training on trouble-makers, should be connected closely with the constructive work suggested under 1 and 2.

In the foregoing program there is work enough to fill interestingly the time between Thanksgiving and Christmas.

The following poems, produced by fifth grade pupils, suggest the spirit with which the study may be worked out when the class is properly taught.

## KRIS KRINGLE

The night before Christmas I hung up my stocking,  
I stayed awake in bed, and suddenly I heard a knocking,  
The next thing I heard was some one talking.  
It was jolly old Kris Kringle,  
Who had landed on the roof with a jingle.  
He lifted his bag and gave a big jump  
And down the chimney he came with a bump.  
I heard him land and hopped out of bed  
And to myself I said,  
"Has he brought me a sled?"

—*Calvert Stevenson.*

## SANTA IS CAUGHT

Harry and Tommy once set a trap  
To catch Santa Claus, the jolly old chap.  
"We'll hide," they said, "behind this case;  
And if he sees us, for the stairs we'll race."

All of a sudden they heard a noise  
Like the jingling of some toys.  
They looked and then one said to the other,  
"It is only father and mother."

So that was how they found out  
There is no Santa roaming about.  
Then they crept back to their snug little bed  
And the next morning each got a new sled.

—*Eugene Middleton.*

These poems, with others of like spirit, were produced by following out the suggestions in Exercise 41. Four main steps were taken to get these results:

1. The pupils were led to talk freely about their Christmas fun.
2. Opportunity was given during the study period for the pupils to follow the lead of the suggestive lines in Exercise 41, or to take their own lead in producing a rhyme.
3. The poems of the class were read during the succeeding

recitation. Suggestions were made by the pupils for bettering the poems and errors in form were corrected by the teacher.

4. The poems were then rewritten.

Two recitations and two study periods were given to the exercise. Every pupil produced a rhyme of some sort and many were as clever as those given.

### Blending Constructive and Corrective Work

In Exercises 42 and 43, definite suggestions are given showing how the corrective work can and should be connected with the constructive lessons. The wide-awake teacher will watch constantly to discover the needs of the pupils in speech and in written forms and will direct the drills accordingly.

The **Habit-Fixing Review Drills** need not, however, be so directed. Exercises, such as those suggested on page 62 (text), may be given to train the pupil on the **Correct-Usage Tables**.

A new table is taught in Exercises 44 and 45. This lesson on **Needless Words** is one of the most important in language. Let the lesson be fixed by repeated drills to help the pupils to overcome the "John he," "this here," and "have got" habits.

Observe that the meaning and use of the **paragraph** is constantly reviewed in the various fifth grade studies. Teachers need not teach the paragraph formally, but they should keep the idea before the pupils, and help them gradually to express themselves in paragraph form.

Keep this thought foremost: Thoughts are most easily carried, if they are kept in packages. Express clearly one

thought at a time, by building clear sentences. Make one point at a time, by arranging the sentences in paragraphs.

The directing of the pupils, attention to the paragraphs in the well constructed stories they read will help to cultivate the paragraph habit. Better still is guiding them to build well unified paragraphs of their own.

#### GENERAL STUDY FIVE—OUR ANIMAL FRIENDS

This study provides practical nature study through motivated language expression. Carried out properly, it will bring at least two worth-while results:

1. An appreciation of our animal friends.
2. Good practice in oral and in written language.

Indirectly the study will teach thrift and cultivate a humane spirit.

To prepare for the study, let the pupils gather the best books, magazine sketches, and stories of animals they can get for the class library. Such volumes as the following will prove very helpful here:

- “Cat Stories” and “Dog Stories,” retold from St. Nicholas.
- “The Call of the Wild,” Jack London.
- “Black Beauty,” Anna Sewell.
- “Beautiful Joe,” Marshall Saunders.

The schoolroom may be decorated with animal pictures. Such classics as “Can’t You Talk,” “The Horse Fair,” and others in which animals are well portrayed, will prove excellent for the purpose.

Four weeks may be given to this study, as follows:

**First Week.** Telling and writing animal stories.

**Second Week.** Reading and telling stories about animals.

**Third Week.** Practical talks on the care of animals.

**Fourth Week.** Correct-usage tables and drills.

The following original stories about animals produced by fifth grade pupils, show what results can be obtained when this study is carried out properly:

#### TRICKSEY

Tricksey was a little dog. They named him "Tricksey," because he was so full of tricks. I liked him because he would do anything his master asked him to.

When he would say, "Your foot is awfully sore" and would wrap it up with a rag "Tricksey" would limp all around holding up his foot. And when he would say, "Now your foot is better," he would get up and run around the room as lively as ever.

—Alice Bruneau.

#### SNOWBALL

Snowball, is the name of our Spitz dog. He has long waving hair, bright blue eyes, and a long tail that curls up over his back.

He is a bright dog and knows many tricks. One of his tricks is to speak for his food. Every time we go to feed him he stands up and barks. Another of his tricks is to play dead. When we say, "dead dog." He will lie down and play dead. And when we say, "live dog," He will get up and run around.

—Calvert Stevenson.

#### UNCLE'S ENGLISH TERRIER

Tige was an English terrier with massive body and muscles of iron.

When you fed old Tige no other dog could take it away from him, but any child could take it right out of his mouth. He would only lick their hand. He would never come home from the coal yard with uncle without bringing a lump of coal about the size of his head. On the way home he would run about a block ahead of uncle. Lay the lump of coal down and wait till uncle caught up to him. Then he would run another block and stop and repeat the actions. Uncle taught him to swim after a ball.

One day a cedar post came floating down the river. Uncle sent Tige after it. Tige willing jump into the river and swam towards the log. Upon reaching it he found it three times his one size he gripped it in his

massive jaws and swam towards shore. Upon reaching the shore he found it hard to pull the log out of the river. But Tige was always happy when he had a hard task to do. After about fifteen minutes of hard work he successfully dragged it to Uncle's feet. Then he looked happily into his eyes as if to say "Don't you think I did well?"

—*Sillard Durrant.*

### OLD SALLY

I am a big coal black horse. They always called me Sally. I have a star in the middle of my forehead.

I roamed the desert, I had all the freedom any horse could wish. I was the leader of a large band of wild horses.

Many people tried to catch me. One day some Indians built a corral and rounded us up so that we couldn't get away. They began to come closer and closer until at last they forced us into the corral. Then they starved us for six days. By that time we were so weak we couldn't kick or bite them. Then they led us to town and sold us to a big cattle company. I have a warm stable and plenty to eat, but I still yearn for my desert home and freedom.

—*Eugene Middleton.*

### BLONDY

Blondy is a beagle hound. He is white with light brown spots. His master has owned him since he was two weeks old. At night he sleeps by the door and waits for him to come out in the morning. He pulls his master around on his sled in the winter. He loves his master and will not let anybody touch him. He also hates cats. When ever he sees one he will chase it. One day he saw a big maltese. He started after it, but soon stopped. For the cat turned around and scratched his nose. He never chases cats any more. That one has taught him a lesson.

—*Will Jex.*

### DAD

Dad was a Scotch collie dog. He was light brown with spots of black and white here and there. He did many tricks that were fun to watch. We would throw sticks for him to bring back. He would bring them back in his mouth sit upon his hind feet, and put his paw up for us to shake hands with him. If he could not find the stick he would find another. When my brother would go on his pony Dad would jump on the pony's back and have a ride too. When we feed him meat, he sits upon his hind feet.

—*Alice Sheets.*

Essentially the same steps as those suggested under General Study Four, page 32, were taken to get the

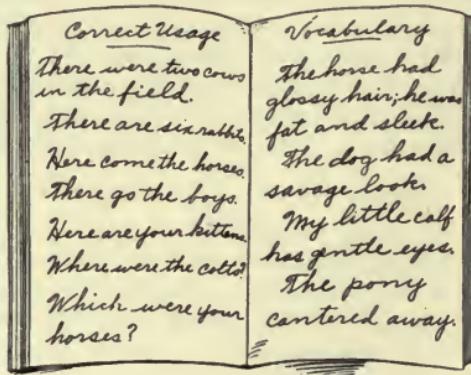
foregoing compositions. Every pupil had some worthwhile animal story to tell.

The work of the class made a very interesting little book of animal stories.

**Correct-Usage Tables.** During the fourth week the time may well be spent teaching the tables found in Exercises 52, 53, and 54. Review the Tables 1, 2, 3, 4, 5, here also. (See pages 69, 70.)

The effort should be directed towards cultivating the spirit of self-correction in the pupil. Lead him to build up his own correction tables in his **Correct-Usage Book**.

Into this book should be written correctly: (1) All misspelled words found in his compositions and notebooks; (2) The grammatical forms that give him most trouble; (3) The words that give him trouble to enunciate and pronounce correctly; (4) Words to add to his vocabulary.



## GENERAL STUDY SIX—BRAVE BOYS AND GIRLS

The central aim of this study is to make boys and girls better Americans. To this end the lessons lead pupils to

discuss vital problems of citizenship that come naturally into their daily lives. Language here is brought into an effective correlation with civics and history.

The program, planned to cover **three weeks** of work during February, is given in three main parts:

1. Stories, oral and written, about brave boys and girls.
2. Letters of friendship, with reviews on letter forms.
3. Hero stories from the history of our country.

In preparing for this work, the pupils, guided by the teacher, should enrich the classroom library with helpful books and magazines that contain the stories suggested and others; and collect suitable pictures and decorations that give the room the right atmosphere for the study.

#### First Week

The lessons for this week should be taken from Exercises 55 to 59, the central object being to give the pupils opportunity to tell and to write choice stories about young heroes and heroines, and to give experiences showing everyday heroism.

“A Book of Golden Deeds,” to which each pupil contributes a choice story, should be created **for the classroom library**. The program for the week in detail may be as follows:

##### For the Recitation

Reading and talking about  
“Partners.”

A story hour on young heroes.  
Telling about everyday  
heroism.

Reading original stories.

##### For Seat Work

Reading other little hero  
tales.

Reading exercises and plan-  
ning a little talk on some  
topic it suggests.

Writing a hero story.

Study of "Somebody's  
Mother."

Completing "Book of Gold-  
en Deeds."

Memorizing the poem.

### Second Week

These lessons deal directly with written forms. A review is given first on contractions and then on quotations. Following this is a real letter exercise motivated through St. Valentine's Day.

The reviews on contractions and quotations may readily be expanded into work enough to fill three recitations and study periods. For the letter writing, two recitations and study periods will be needed.

Let the first day be given to writing the letters with pencil. The pupils may give them a chatty spirit by using contractions freely; as,

Dear Tom,

Don't you wish you were with me? I can't tell you how much fun I'm having here in New York.

We took a trip through Bronx Park yesterday. 'Twas ever so interesting to see all the animals. There were buffaloes, deer, beaver, elephants, lions and tigers. And oh, the monkeys! They're the funniest of all.

The second day may be given to writing the correct letters in ink and addressing them for mailing.

Make these letter-writing lessons an opportunity for natural self-expression. The pupils should be led to say the things they wish to their friends in a free and spontaneous spirit. Review drills on letter forms may be given here, if necessary.

### Third Week

The third week's work may be given to carrying out the following program:

**For the Recitation**

Reading and talking about the story of Washington.  
Reading and talking about Lincoln.

Planning to play one of the stories.  
Presenting the play.  
Review drills in tongue training.

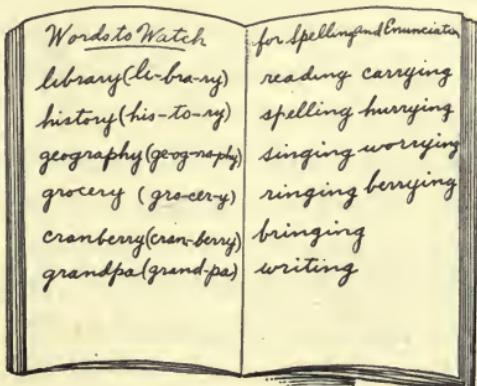
**For Seat Work**

Studying story of Lincoln.  
Reading other hero stories suggested.  
Making costumes and scenery.  
Spelling studies connected with Enunciation Exercises.

The enunciation exercises found in Exercises 64 and 65 give drills on some of the worst of the type sounds that trouble the tongue.

Work here to overcome: (1) Jaw laziness; (2) tongue tightness; (3) faulty resonance; (4) lip laziness; (5) the hurry habits.

Spelling may be correlated here with the exercises, since many words are misspelled because of careless and improper enunciation. Add other lists of trouble-makers to the **Correct-Usage Book**. For example,



Make a study of the paragraph structure in the story "Partners."

Have the pupils practice writing conversation in their stories; as,

We were out on the playground when I heard someone scream.

"What is the matter?" I asked.

"Someone seems to be hurt," said Mary.

We dashed over to the crowd.

Complete the story.

Sometimes a picture suggesting a good story may be used for the making of **imaginary conversation**. Such pictures may be found in "Kodak shots," on magazine covers, and elsewhere.

## GENERAL STUDY SEVEN—SPRING WORK

This practical language study is adaptable both to the country and to the city. Children should be trained to take a willing part in keeping their community clean and in making it beautiful.

It is a good thing also for every pupil to learn how to "dig a dollar out of the soil." Each should be led to appreciate and to cultivate mother earth. This series of lessons rightly taught will afford **two weeks** or more of profitable work. It will be helpful here to have pupils bring to school at this time seed catalogs, pictures of various kinds of poultry, farm bulletins, and magazines. These may be used to advantage in the succeeding lessons.

For each lesson following, two or more recitation and study periods should be given.

### Lesson 1. Talks About Spring Duties

Follow the lead of the topics or use other suggestions like them to get the pupils to talk about making their community, their classrooms, and their homes clean and beautiful.

**Seat Work.** Each pupil may work out an artistic poster to stimulate interest in the work.



### Lesson 2. Growing Gardens

This lesson should lead to the actual growing of gardens in connection with the school, or at home. Pupils in every school can find a chance to do this interesting work. Even in the largest, most crowded cities there are vacant spots that may be cultivated or windows and roofs on which garden boxes can be set. Encourage the garden-growing habit.

### Lesson 3. Making a Garden

The discussion of the garden plan will fill the recitation period profitably.

### Lesson 4. Raising Chickens

This discussion may be broadened easily to include the raising of pigeons, rabbits, guinea pigs, and other animals and birds.

**Seat Work.** Have another spelling study on **Poultry** and **Farm Animals** that pupils may learn these needed names.

### Lessons 5, 6, 7. Debates

This study also may be broadened. An interesting little debate should result from discussing the live topics suggested.

Other topics that may stimulate a lively interest and profitable discussion for several lessons are the following:

1. Pets, are they worth keeping?
2. What might city boys and girls do in a productive way to help supply food for their homes?
3. How will raising a garden help in buying fruits and vegetables?
4. Give a list of practical advice about buying things at the grocery. For example:
  - (a) Overripe fruit causes illness; watch that you buy no such fruit.
  - (b) Choose vegetables that have no blight on them.
5. Why does it pay from the viewpoint of health to have a garden?

**Seat Work.** The pupils may draw a plan of a chicken coop, or bird house, or kennel, or rabbit hutch. Or they may make a picture collection of poultry, or of garden products.

**Lessons 8, 9, 10. Business Letters**

Following the suggestions in Exercise 69, let the pupils make this a real bit of business correspondence if possible. If not, divide the class into buyers and dealers and carry on the correspondence. Several lessons may well be given to this business-letter practice. The work can readily be correlated with arithmetic to advantage. Let the pupils be paired, one making out orders from catalogs, which can be easily secured, the other making out an invoice of the goods.

Practice also in the writing of dates, and the addresses of friends and business firms.

**GENERAL STUDY EIGHT—SPRINGTIME FUN**

“A little nonsense now and then  
Is relished by the best of men.”

Children need fun, but their fun should be wholesome. Their sense of humor should be cultivated. Here is an excellent opportunity to direct the spirit of “All Fools’ Time” to pleasurable education.

The pupils should help prepare for the fun by collecting the books and stories suggested, and by gathering beforehand good clean jokes, cartoons, and other fun-making materials. The schoolroom may be decorated with pictures and drawings suitable for the study.

The following is a suggestive program planned to fill about **three weeks**.

**First Week****For the Recitation**

Telling funny stories.  
Writing funny stories.  
Practice in writing conversation.  
Creating nonsense rhymes.  
Completing nonsense rhymes.

**For Seat Work**

Let pupils plan each to make a sunshine book. In it may be pasted choice cartoons, clean funny stories, good riddles, and other fun-making materials. This will require several study periods.

**Second Week****For the Recitation**

Oral reading of humorous stories.  
Reading and reciting poems.  
Playing funny stories.  
Planning a program.  
Presenting the program.

**For Seat Work**

Complete the sunshine book.  
Read humorous stories.  
Learn a choice funny rhyme.  
Make sentences using correctly the words in black-face type in Exercise 74.  
Find or make other sentences using correctly the forms given in Exercise 75.

**Third Week**

For a third week of work, if time permits, drill on the correct-usage tables given in Exercise 75 and review practice in using quotation and other marks.

Quotations are most frequently employed in story telling. The use of conversation enlivens a story and keeps it clear. In the telling of most jokes, conversation seems absolutely necessary. To study quotation marks with these thoughts in view, will make a well motivated

lesson. Let the pupils collect good jokes, and study the form in which they are told. Let them also write such jokes to put in their Sunshine Books.

## GENERAL STUDY NINE—PART I BIRD LIFE

This language-nature study has an impelling interest for most pupils. It offers an excellent chance for creative language work in form of bird stories, bird letters, bird poems, and bird plays. Through all this work the observation of bird ways and the spirit of protecting our bird friends may be cultivated.

The program provided will profitably fill **three weeks**.

In preparation for the study pictures of birds, deserted nests, and books containing bird stories and bird poems should be gathered for the classroom. With these in hand the following plan may be carried out with good results. **Each pupil should produce an excellent Bird Book during this study.**

### First Week

#### For the Recitation

Study of "Birds of Killing-worth."  
Talks about worth of birds.  
The story of the sea gulls.  
Reading paragraphs.  
Study of Exercise 79.

#### For Seat Work

Reading about birds.  
Spelling lesson on bird names.  
Writing paragraph telling "How Birds Work for Us."

Work this out from original observation. After correction, have it put into finished form for the booklet.

**Second Week****For the Recitation**

Talking about bird enemies.  
 Reading and talking about  
     bird protectors.  
 Talking about bird travels.  
 Reading bird letters.  
 Describing different birds.

**For Seat Work**

Writing paragraphs about  
     bird protectors.  
 Beginning bird diary.  
 Writing a bird letter.  
 Completing bird letters for  
     books.  
 Making paragraph-descrip-  
     tions of birds.

**Third Week****For the Recitation**

Reading descriptions.  
 Talking of spirit of birds.  
 Planning bird-day program.  
 Study of bird poems.  
 Presenting the bird-day pro-  
     gram.

**For Seat Work**

Finding picturesque bird  
     words.  
 Writing verses about birds.  
 Writing invitations.  
 Memorizing a choice poem.

The bird-day program as suggested in Exercise 87, should include both original and other work. Every member of the class should be given some part to play. A rich entertainment for the pupils and patrons of the school will result if this plan is properly carried out.

Specimen letters and sketches produced by fifth grade pupils during this study, are here given by way of helpful suggestion.

Birdville, Appleblossom,  
 March 25, 1920.

Dear Mr. Robin:

How do you like your new wife? I like mine fine. She is such a sweet little thing. You can't guess how proud of her I am. She is especially noted for fighting.

Yesterday I told her that I wished she would go and get some of the food and let me sit on the nest awhile. I said I didn't see why she was so

lazy. And she did get off the nest, but I didn't want to get on it. Her eyes were just like fire.

She said, "I'll teach you to call me lazy! I'll show you how to speak to me!"

You bet I didn't wait to hear her say it over. Away I went with her after me. I flew over Farmer Brown's house and into the garden. She was nearing me. I flew around in a circle but she was watching for it and cut a corner and caught me. I tell you it wasn't very pleasant then. I never imagined she had such a sharp beak before. I just got up a while ago. I was cut all over where she had pecked me. Well I guess I will close now and go back to bed. I advise you to be careful what you say to your wife.

Yours truly,

BLUEBIRD.

Sherwood Forest, Hollow Tree,  
March 25, 1920.

Dear Mrs. Wood Pecker:

I am having a fine feast. This hollow tree is full of worms. Why don't you come over here? Are you having a good breakfast?

Well good bye,

Yours truly,

WOOD PECKER.

#### THE BIRDS' CHRISTMAS

While I was at my grandmothers one year for Christmas the snow was one or two feet deep. After our Happy Christmas was over we put the tree out in the yard.

Soon a lot of little birds were out in the yard trying to find something to eat.

Grandmother said I could give the birds a Christmas party if I wanted to. So I got a lot of little baskets that had all sorts of little things to eat in them. Then I scattered crumbs of cake and bread among the branches and all around the yard. I then went in and looked out of the window.

It was a pretty sight to see so many little birds eating their Christmas dinner. After they were finished they seemed to want to thank me for what I had done so they sat on the window sill and sang a very pretty song. So every time after this I have made a Christmas for the birds.

Bonners Ferry, Idaho.  
March 25, 1920.

My dear Mrs. Robin:

As I was in a garden where some strawberries were planted, I saw a little girl. She was coming to pick some strawberries and she must

have known that I was wanting to get some string and straw to make my nest. She stood still. Soon a thought came to her mind. She went to the house. When she came back she had a handful of strings and straws and some little fine sticks for me to make my nest.

After she had gone, I went there and got those things and made my nest.

Sincerely,

MRS. ROBIN.

Observe that not only are these letters spontaneous and natural, but the sentences and paragraphs are generally well built.

These pupils were first given an encouraging opportunity to express themselves freely; and helped the while to put their thoughts into right forms.

In working out letters and other compositions on birds, special attention should be given to sentence and paragraph structure. Train the pupils to say one thing at a time, to make one point at a time.

## GENERAL STUDY NINE—PART II—REVIEW

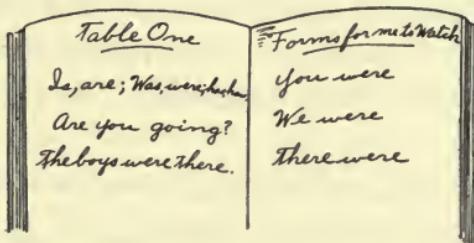
About a month or six weeks before the close of school, the pupils should be given a general review of the various lessons in correct usage, enunciation, punctuation, paragraphing, letter forms, and verse writing.

Following the guidance of the exercises given in Exercises 88 to 92, the teacher may plan the review work according to the needs of the class.

To add zest to the work, make this a time to complete the correct-usage books already suggested. These books may now be organized more systematically. For example, in dealing with the correct-usage tables, let each pupil study each table and find in it the forms that

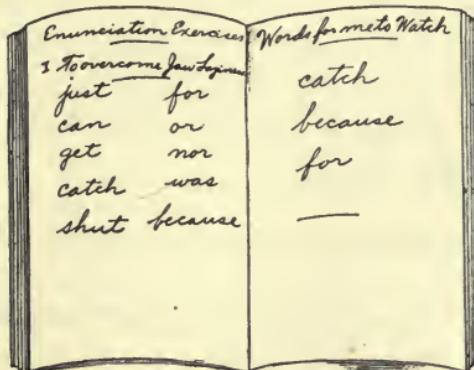
give him most trouble. His notebooks, his compositions, and his daily speech will reflect these mistakes.

Let each pupil arrange the tables studied thus far, in order in the book, placing on opposite page trouble-makers for his own guidance. For example:

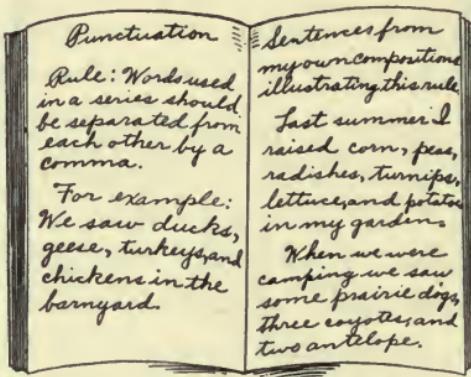


The same orderly arrangement of the **Enunciation Exercises**, containing drills, as suggested, to overcome "jaw laziness," to cultivate "right resonance," to "train the tongue," to overcome "lip laziness," and to check the "hurry habit," should also be made.

Here, again, let the pupil make an individual study of himself, with the help of his classmates, to discover the forms which give him most trouble. These most troublesome forms may be written on the page opposite the general table thus:



**Punctuation Practice** may likewise be made an individual matter. Pupils here should make a careful study of their own corrected compositions and their notebooks to discover the mistakes they most commonly make. In the **Correct-Usage Book**, on one page, the rule may be written, with illustrations; on the opposite page sentences taken from the pupil's own work may be written and punctuated correctly. For example:



In reviewing paragraph structure the pupils should be given practice in writing on topics close to their experiences. For example: Make two paragraphs about some bird. Write a letter of two or three paragraphs.

Practice on letter forms, including drills on writing dates and addresses, also may be made real. A spelling review on the names of the months and the days of the week should also be given.

#### GENERAL STUDY TEN—SPRING SPORTS

Clean fun and good health, with live language practice, should result from this study.

The exercises provided round out the year with interesting lessons that look forward into the vacation time. They may be worked out in **three weeks**.

Make the most of the following themes in both oral and written work:

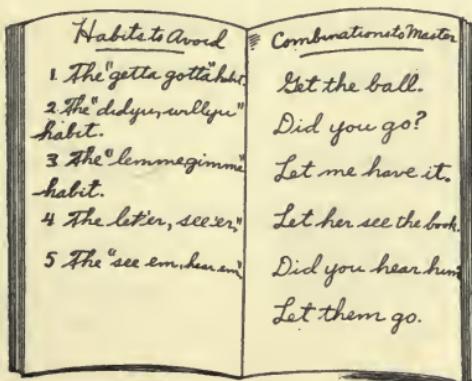
1. Describing outdoor games.
3. Cleanliness and health.
2. Playmates worth while.
4. A clean tongue.

Pupils should be led to discuss freely the vital suggestions and topics given in Exercises 94, 95, and 96.

The vocabulary work in Exercise 97 may be enriched by a study of well written descriptions of games. The pupils here may be led to find effective, clean expressions in newspapers and in magazines.

The tongue-training table given in Exercise 98 is aimed directly at overcoming the "hurry habit," one of the worst of our American language faults. Let emphatic attention be given to this work of training the tongues of pupils to "speak the speech trippingly," and distinctly, not to "mouth it," nor to run it together so rapidly that people cannot understand the speech.

Add to the **Correct-Usage Book** some reminders against the "hurry habit." For example:



If time remains the pupils may be led to share their past vacation experiences or their anticipations for the summer.

Pupils should leave the fifth grade with an increased love for language work. This result will come naturally from giving them, as the text constantly suggests, an inviting opportunity to express themselves, not someone else. This sharing of experiences and real fun will bring rich pleasure.

Another result from the work should be surer habits of correct speech. Their enunciation ought to be clearer, their sentences free of the more obnoxious errors, and they should be able to build simple sentences clearly and to construct simple paragraphs with some skill.

## SIXTH GRADE LANGUAGE

### LIVE LANGUAGE LESSONS—SECOND BOOK, PART II\*

In the language work of the sixth grade, the following objectives are kept clearly in view:

1. Oral and written expression on vital subjects is continued with greater emphasis on organization and accuracy of form in composition.
2. The "Twelve Correct-Usage Tables" are completed and thoroughly reviewed.
3. Reinforcing drills on the type trouble-makers in enunciation are given.
4. Reviews in letter writing, paragraphing, outlining simple compositions, and in the uses of the common marks of punctuation, are provided.
5. A systematic study is made of the beginnings of grammar, including kinds of sentences according to use, subject and predicate, the parts of speech, the spelling and use of the simpler number and case forms, and a study of the rules underlying the correct-usage tables.
6. Vocabulary-building exercises connected with the study of various parts of speech are also given.

### GENERAL OUTLINE

The work for this grade is presented in ten main divisions as follows:

#### I. Expression Studies    II. Skill-Cultivating Exercises

##### I. Summer Sports

Talks about vacation.	Helps in story telling.
Vacation letter writing.	Overcoming language faults.

\*Also Advanced Book, Part One.

Stories of summer days.  
Water scenes and poems.

Studying action words.  
Correct-usage drills.

## 2. Fairs and Festivals

Talks about fairs.  
Writing about prize winners.  
Business letter writing.  
Descriptions of shows.

Studying words that describe.  
Lessons on nouns.  
Action words and numbers.  
Correct-usage drills.

## 3. Stories of Industry

Talks about how common things are produced.  
Writing letters about industries.

Study of explanatory paragraphs.  
Making clear sentences.  
Subjects and predicates.

## 4. Entertainments

Telling about entertainments.  
Creating original plays.

Exercises in enunciation.  
Punctuation practice.

## 5. Life in the City

Talks on city life.  
Experiences in the city.  
Young citizen talks.  
Writing news items.

Study of verbs.  
Study of adjectives.  
Study of adverbs.  
Correct-usage drills.

## 6. Stories of Our Country

Fireside stories.  
American hero tales.  
Historical poem studies.

Learning about pronouns.  
Forms of the pronoun.  
Drills on troublesome forms.

## 7. Schooldays and Schoolmates

Talking about school.  
Writing schoolday stories.

Review exercises on how to tell stories.

**8. Wild Animal Life**

Talks about animals.	Review of parts of speech.
Writing animal story book.	Review of subjects and predicates.
Retelling animal stories.	
Creating animal tales.	Study of prepositions. Correct-usage drills.

**9. Orchard and Wildwood**

Talks about trees.	Vocabulary-building review.
Writing about trees.	Punctuation and letter forms.
Creating a tree play.	Enunciation exercises.

**10. The Beginnings of Grammar**

The essentials of elementary grammar are here given in condensed, practical form. The summary serves both as a review of the lessons previously given and as a foundation for the work to follow.

In the "Type Exercises for Drill," Exercise 94, are the various forms included in the "Twelve Correct-Usage Tables."

The composition studies given for this grade may well be correlated with history, geography, industrial, social, health and nature studies, and with literature.

The plan is made to fill a regular school year. Where less time must be given to the work, as in ungraded schools, the following exercises may be omitted: 13, 38, 39, 42, 53, 54, 63, 68, 78, 79, and 80.

**Minimum Essentials Demanded of Sixth Graders**

The pupil should be considered ready for promotion from the sixth grade when he can:

1. Tell his experiences with a fair degree of accuracy.
2. Write rather clearly a friendly or a business letter.
3. Organize a written composition of two or three paragraphs on some vital subject close to his life.
4. Apply with sureness the various rules in punctuation, composition and grammar, given in Exercises 83 to 94 inclusive.

These desired results may best be obtained by following the plan as outlined.

### GENERAL STUDY ONE—SUMMER SPORTS

The central aim of this project is to afford the pupils an inviting opportunity to share their worth-while vacation experiences.

Several good results will come from such expression work.

1. It gives the teacher at the opening of school a chance to get better acquainted with the real lives of the pupils.
2. It offers excellent practice in speaking and in writing on a vital subject.
3. It makes a good basis for lessons in letter writing, story telling, and verse making.

**Three weeks**, at least, may well be filled with carrying out the lessons provided.

#### First Week

##### For the Recitation

Exchanging vacation experiences.

Planning vacation letters.

Study Whittier's story.

##### For Seat Work

Study of "Barefoot Boy" selection.

Writing real letters.

Writing a summer story or stories.

Two more recitations with two study periods may also be given here to oral and written work necessary to complete the stories brought out by Exercise 4. It will be well to have the pupils bring to class their kodak pictures and the specimens they may have gathered for use in their talks and stories.

### Second Week

Using Exercises 5 to 10 inclusive, let this week be given to the little lessons on "How to Tell a Story." Use pictures from the magazines or other stories of summertime to enliven the work. The pupil's own written and oral work should also be used to vitalize the various exercises.

**Special emphasis should be given to overcoming the "and" habit and to eliminating needless words in such expressions as "have got," "don't hardly," "John he," and "this here."**

The following sentences taken from sixth grade papers are illustrative of the prevalent "and" habit.

"The man on the motorcycle put his brake on and slid five to ten feet and hit the car."

"They ran toward a very steep bank and tipped the wagon over and broke Mrs. Proctor's jaw and the little boy's collar bone."

"One day we were playing ball and a car come along the road pretty fast and ran over the boy and it cost a lot of money to get well."

From almost any set of papers or notebooks scores of "and" filled sentences may be copied. Such sentences

offer excellent materials for constructive lessons in sentence building.

Have such sentences copied on the board. Let the pupils reconstruct them so that they move smoothly. For illustration:

"They went up stairs and shut off the electricity and then called the fire department."

They went up stairs, shut off the electricity, and called the fire department.

Or: Hurrying up stairs, they shut off the electricity and called the fire department.

### Third Week

The first lesson here offered is a review of "Conversation in Stories." Increase the drill sentences if necessary to fix the habit of using quotation marks correctly.

The second lesson is a study of "Action Words." In this lesson the beginning of a vitalized study of verbs is found. The name **verb** may or may not be given at this time. It will be introduced later. Let the emphasis be thrown on **building the vocabulary by finding choice action words**. Make the work both a study of verbs and a live vocabulary lesson.

In the exercises on "Streamside and Seashore," zest may be given the vocabulary building through the creating of descriptive paragraphs and poems. The music of the stream and the sea generally inspires musical expression. The following are some of the little poems that were created by sixth grade pupils in working out these exercises:

## THE MILLSTREAM

The faithful millstream bright and clear  
 That comes from far away,  
 A rippling, dimpling noise we hear  
 As o'er the rocks it plays.  
 And as it bounds, and leaps, it turns  
 The millwheel big and round,  
 And grinds the wheat and corn so ripe,  
 Which once was in the ground.

—*Harold Goss.*

Happy little brooklet  
 O'er mossy pebbles slipping,  
 Winding in and out the meadow  
 Forever playful and free;  
 Clear, fresh and blue as the sky,  
 Flowing all day thru the grasses,  
 Never growing tired and sleepy,  
 But forever onward straying.

—*Rubelle Bullough.*

Winding softly through the meadow,  
 Glides the brook just like a shadow;  
 Murmuring sweetly as it goes,  
 Down to the ocean this meadow brook flows.

—*Minnie Champueys.*

O bring waters of our lake,  
 Rolling from shore to shore,  
 A mirror for the hills you make  
 And image them evermore.

—*Gideon MacDonald.*

## THE BROOK

I know a happy little brook  
 That through the meadow flows.  
 It came from some far quiet nook,  
 Which none but nature knows.

It babbles through the meadow green  
 And sparkles all the way,  
 A beautiful and peaceful scene  
 That brightens up the day.

—*Helen Cunningham.*

Art work may well be blended with this literary expression. Pupils may draw little sketches to illustrate their poems.

### GENERAL STUDY TWO—FAIRS AND FESTIVALS

In this study, the language lessons reinforce the boys' and girls' club work and stimulate interest in making and in producing things worth while.

Though centered on school fairs, the study may well include other exhibitions. The teacher should adapt the work to the experiences of the pupils. If they have not had direct contact with fairs, let them tell of the prize winning products from their fathers' farms, or they may select prize winners from the markets. A visit to the grocery to study choice fruits and vegetables or canned goods will help.

The pupils' work and play interests are bound up in this exercise. Both call for careful guiding.

Three main results should come from the work:

1. Good practice in oral and written expression.
2. Sharpening of the powers of observation.
3. Stimulating an interest in productive work.

Four weeks may well be spent in carrying out the program of lessons given.

#### First Week. The School Fair

The best preparation for talking about the fair is the holding of a fair. In country schools where real fairs are being held, it will be easy to have a school fair at which

pupils may exhibit specimens of their own production and handiwork or those of their parents. Every school in the country or in the city can readily arrange such an exhibit.

The language work, as given in Exercises 15, 16, 17, 18, 19, correlates closely with this project. Let the pupils, as there directed, first make talks about fairs and exhibitions, next plan a school fair, then write descriptions of prize-winners, and carry on the business correspondence outlined. Other good language work may be had through making posters, writing advertisements, and the writing of news notes telling about the exhibition. The project offers various rich possibilities for expression work. On page 162 is a sample page of a little paper produced by one school in connection with a school fair.

#### Second Week. Telling about Shows

After the fair, the work offered in Exercises 19, 20, and 21, may be taken up. Following the lead of the suggestions there given, let the pupils deal not only with fairs, but with circuses and other shows.

Good oral practice may also be had by leading the pupils to tell about moving pictures and plays.

The following is a composition which was produced by a sixth grade girl while working out one of the topics given in Exercise 19, under this study:

#### THE BALLOON ASCENSION

A few years ago out at the fairground there was a balloon ascension. It was quite a sight to see them fill the balloon with air, as it gradually expanded until it looked almost like a mammoth hay stack.

The upward pull being so strong that it took a number of men to hold it on the ground, till everthing was ready.

**AUTUMN**

Autumn is one of the most beautiful seasons of the year, when the leaves are turning and the harvest is being taken in.

In the canyons the mountains are spotted with blazing clumps of maple. Often we would go for quite a little way without seeing much unusual coloring; then suddenly a large, brilliant scarlet clump would flash, like fire, into sight.

In the country the harvest moon shines brilliantly down upon the shocks of grain, stacks of corn, and pumpkins. The days are full, from morning to night, with the harvesting.

The days and nights begin to get colder. The sky is hazy and cloudy and the winds are laden with rain. The birds fly south and leave their nests among the trees during the winter season.

ANNA MERRILL, Seventh Grade.

**The Wind Doth Blow  
My Hat in the Snow**  
This would not happen if  
you would come to the  
Training School Fair and  
buy a hat pin.

**Pencils, Pencils,  
Everywhere**

but not a place to put them. Buy a hand-made pencil tray at the Training School Fair and see how handy it will be.

**Christmas is coming bye  
and bye  
Get big brother a nice  
necktie  
At the Training School  
Fair!**

# Toys! Toys! Toys! Bring the Girls and Boys!

Doll Caps    Jumping Jacks    Scrap Books    Doll Sweaters  
 Flower Books    Hammocks  
 Cinderella Play Theatre

## LEATHER GOODS

Music Folios    Book Covers    Card Cases    Watch Fobs  
 Bags    Blotter Corners    Book Marks    Coin Purses  
 Made by the Children.

**FOR SALE at the  
TRAINING SCHOOL FAIR**

At the shout, "Let her go," everybody lets loose and up it goes, the man going up with it grabbing the trapese which takes him along.

The balloon goes so high that the man looks like a very small child, when finally he cuts loose his parachute and drops quite a distance before it opens, to let him down slowly to the ground.

The parachute is like a very large umbrella, which catches enough air under it to hold the weight of the man.

After the parachute is cut loose, the balloon turns bottom end up letting the hot air out, and then falls to the ground.

—Ethel Swank.

### Third Week. Descriptive Words

Following the suggestions in Exercises 22, 23, 24, let the pupils make a study of adjectives, and practice writing paragraphs or poems that describe. A little booklet of word pictures in prose and verse like the one given in the text may come from this work.

Vocabulary-building and spelling exercises also naturally grow out of these lessons.

One good exercise is the making of word lists representing various departments in the fair. For example:

#### Exhibit A. Fruits and Vegetables

apples	grapes	tomatoes	carrots
pears	nectarines	potatoes	beets
peaches	quinces	squash	melons
plums	apricots	pumpkins	parsnips

Let each pupil make as large an exhibit as he can, without using the dictionary or other helps. His exhibit may consist of the things he can spell correctly. Other lists; as, live stock, poultry, farm implements, manufactured articles, hand work, may be made; also a word circus giving the animals in the menagerie may be made.

**Fourth Week. Lessons in Number**

In Exercises 26, 27, 28, and 29, will be found work enough to fill a week. The drills should be supplemented as need directs to fix the rules in tongue and fingers.

**GENERAL STUDY THREE—STORIES OF INDUSTRY**

The central purposes of this industrial language study are:

1. To give pupils good practice in speaking and in writing on a vital subject.
2. To waken in them a live interest in the industries of their community and of their country.

In carrying out the project, the teacher will do best:

1. To provide, with the help of the pupils, suitable books, magazines, catalogs, and pictures reflecting the industrial life of our country. The following books will be found very helpful here: "Book of Knowledge," "Carpenter's Geographical Readers."
2. To plan for class excursions to industrial plants.
3. To arrange with some teacher or teachers in other places for inter-school correspondence.
4. To have, when the talks are ready, an audience of patrons and pupils to hear the results.

**Four weeks** may well be spent in developing the work.

**First Week. Talks on Industry**

The work suggested in Exercise 30 may be expanded into a week of profitable language lessons. Several recitations and study periods will be required to carry out these exercises satisfactorily.

The lessons should move forward naturally in three successive steps:

1. Discovering pupils' worth-while stories of industry.
2. Selecting and preparing special subjects for industry talks.
3. Giving little lectures before real audiences.

What shall be the day-by-day program of exercises in promoting this work must be determined largely by the size and by the experiences of the class.

The following types of work will be necessary to get the best results:

1. Oral lesson to draw out the experiences of the pupils.
2. Visiting nearby industrial plants.
3. Outlining the talks.
4. Making drawings or gathering pictures for illustrations.
5. Reading books on industry.
6. Learning new words connected with the subject.

To bring out the very best, a real audience will be necessary. This may be provided by the class itself or even, at times, by patrons.

Let the first week's work, except for outlining the talks, be entirely oral.

#### **Second Week. Inter-School Correspondence**

Arrangements for the exchange of letters suggested in Exercise 31, should be made in good time. The effort should be to get classes from very different industrial centers into coöperation here. Thus, a mining-camp school may correspond with one in an agricultural community.

The following program may be carried out in preparing the letters:

1. Read the suggestions and letter in Exercise 31. Outline the letter on "Making Maple Sugar."
2. Discuss the plan and select subjects for letters. Either a composite letter may be developed by the whole class, or each pupil may produce a letter on some special topic, or on some special part of the general topic chosen by the class. For illustration: Suppose **Cotton Growing** is chosen. One pupil may write about The Cotton Lands, another of Planting the Cotton; a third of Enemies of the Cotton Plant; a fourth of Cotton Picking; a fifth of the Cotton Gin; a sixth of The Cotton Seed Products; another of Marketing the Cotton; still another of Making Cotton Cloth, or other cotton products. The dividing of the subject like this into various parts will make for individual as well as for team work.

Special language lessons may be given while the letters are being prepared, such as: **Spelling Drills, Punctuation Practice, Vocabulary Work, Help in Paragraphing, and Lessons in Grammatical Forms.** These exercises should be determined by the needs of the pupils as revealed in their written compositions. During this week let the emphasis be given to written work.

#### **Third Week. Studying the Paragraph and Sentence Building**

Exercises 32, 33, and 34 should be followed here. These exercises may be enriched by adding other paragraphs to study, and by giving more drill work to drive home the essential points presented.

Keep in view the central thought, **How to Build Clear Paragraphs and Clear Sentences.**

The effort should be to develop skill to say but one thing in each paragraph and to say it clearly. In doing this a sure "sentence sense" will of necessity be cultivated.

For additional work, the study of possessive case forms may be also taken up at this time.

#### Fourth Week

If this period falls, as it probably will, just before Thanksgiving, the pupils may be given the interesting work of comparing the pioneer industries with those of to-day. Let them gather stories of pioneer days relating to early-day industries. An exhibit of old-time tools, specimens of handwork by both women and men, pictures of pioneer homes and pioneer workshops, will be useful in stimulating a lively interest in this work.

A Thanksgiving program for the parents may well grow out of these practical, close-to-life lessons.

### GENERAL STUDY FOUR—ENTERTAINMENTS

This study turns language work to the stimulating and creating of wholesome recreation. Between Thanksgiving and Christmas seems the best time for the work.

Let the pupils bring to school books and magazines containing seasonable stories and plays. The room may also be given a holiday spirit with artistic decorations. These language aims should be kept clear:

1. **Oral expression** through the pupils relating their experiences, playing shows, through retelling stories of plays and of moving pictures, and through playing original plays.

2. Written expression in the form of plays created by the class or by individual pupils.
3. Tongue-training and finger-training exercises in correct usage, and enunciation and punctuation based on the pupils' needs as revealed in their oral and written work.

The following is a suggestive program that may be carried out with such changes as the situation makes necessary:

#### **First Week. Telling about Plays**

The opening lesson here is clearly suggested in Exercise 37. Using the questions there with others of like purpose, lead the pupils to tell of their interesting experiences in playing show.

**Seat Work.** Following this informal oral exercise, each pupil may study the little stories given in Exercise 38 and plan to tell them and some story of his own or others similar.

The second recitation may be another oral exercise during which the "show stories" that have been prepared are related.

**Seat Work.** Let the pupils read one of the stories suggested in "Little Women," the "Story of a Bad Boy," or other books containing stories of children at play.

A third oral exercise may be the telling of some story the pupils have seen played in the moving pictures or in the theater.

**Seat Work.** A written expression about favorite "movies" and heroes and heroines might be valuable guidance for the teacher here. Let each pupil write a paragraph or two on "What Shows I Like Best."

Following the oral work, if time permits, the teacher may plan drills based on the needs of pupils as revealed in their speech. A review exercise on the **John he, this here**, and other expressions wherein words are used needlessly, will probably be necessary at this point. Exercises on words ending in **ing**, and other tongue-training drills, may also be needed. Use here also Exercises 40 and 41.

### Second Week. Creating the Play or Plays

The first thing necessary is to have a democratic discussion of the project. Let the pupils, under tactful guidance, express themselves and make their plan for working out the play.

The play may be created in any one of a number of ways:

1. Each pupil may write a play and the best play may be selected.
2. The class, if large, may be divided into several groups and two or more pupils together may produce a play.
3. The main play may be worked out by the class under the direction of the teacher, the pupils during study periods being permitted to write only certain parts, as songs or certain acts.
4. If an original play seems too difficult, let the pupils dramatize some good suitable story as suggested.

A full week of interesting recitation and seat work will be needed to put the play into form for rehearsing and presenting. Follow the same form and punctuation in writing the play as that found in "Frolics in Toyland," Exercise 39.

**Third Week. Practicing and Presenting a Play**

A week at least will be needed for practicing and presenting the play. Manual work in making the stage where one is necessary, and art work in making the scenes and the costumes will be required.

No set program of exercises can well be given. The teacher must make her own day-by-day plans in carrying this work forward.

The motivation in creative dramatic work is compelling enough generally to carry a class over all difficulties. Pupils need mainly to be held within bounds, to have their enthusiasm guided steadily towards the end in view.

The following are some songs from a play created under the stimulus of the exercises given under this project.

**BROWNIE BREEZES**

We're the lively Brownie breezes,  
We bring the coughs and sneezes.  
We rustle and we bustle,  
We make the snowflakes hustle;  
But we bring the merry spring  
And the birds upon the wing.

We're the lively Brownie breezes,  
We bring the coughs and sneezes.  
O'er hilltop, meadow, and lea,  
Blowing and puffing merrily we  
Ooo, ooo, ooo! listen to us sing,  
Calling back the flowers of spring.  
Ooo, ooo, ooo!

**SPRING SONG**

Merry spring at last is here,  
The birds are singing their songs of cheer;  
The flowers are budding everywhere,  
There's music and fragrance in the air.

Come away, come and play,  
Let's frolic all day.  
We'll dance o'er the meadow,  
We'll climb up the hills,  
We'll pluck the gay flowers,  
We'll sing with the rills.

The flicker is beating his jolly old drum.  
The meadow lark's whistling, "Spring has come."  
The streams are sparkling, the blossoms are gay,  
The sun has driven the snow away.

## GENERAL STUDY FIVE—LIFE IN THE CITY

The country child should be interested in the city. The city child should likewise study the life throbbing about him. Both, rightly led, will be ready to tell interesting experiences they have had or have heard about city life. This expression offers opportunity:

1. For vital practice in speech and in writing.
2. For the correction of false impressions.
3. For the teaching of practical civic life.

An **entire month** may well be given to the lessons as outlined.

The following definite plan of action, followed rightly, will bring the desired results.

### First Week. Talks, Sketches, and Studies about City Life

1. Exchanging experiences. Writing "Seeing the City" description.
2. Reading and improving the sketches. Making a "Seeing the City" booklet.
3. Telling of exciting events in city. Writing the story.
4. Reading and improving stories. Study of "Fireman Story."
5. Reading other stories of city. Spelling lesson.

The spelling study last suggested should be made from useful words connected with city life, needed by the children. A list made up of the misspelled words in their papers will give excellent practice.

### **Second Week. Young Citizens**

Exercises 45 and 46 afford a week of interesting work. The following program suggests how these exercises may be expanded into a series of worth-while lessons.

1. Talks on topics in Exercise 45. Writing on one of the topics.
2. Forming a Young Citizens' Club. Writing rules for the club.
3. Discussion by the club of "The Cost of Carelessness." Making safety first rules for boys and girls.
4. Writing news notes on city happenings. Studying news items.
5. Study of verbs. Finding expressive verbs.

In preparation for writing news notes, the pupils should bring newspapers to school. From these let them find news stories telling of incidents similar to those they are studying, observing the way these are told and the words used.

### **Third Week. Study of Adjectives and Adverbs**

Following the lead of Exercises 47, 48, 49, and 50 let the pupils be given a vitalized study of verbs, adjectives, and adverbs. To make the study vital, connect it with the composition exercises of this general study.

**Seat Work.** Find well chosen adjectives in the advertisements of the newspapers. Use also descriptive

paragraphs on city life. **Increase the drills on adverbial forms** by having the pupils find or compose other sentences wherein adverbs should be used.

#### Fourth Week. Reviews

According to the time remaining in the month and the needs of the pupils as revealed in the oral and written work, the review drill given in Exercise 51 may be increased.

Add to this drill reviews in the following:

1. The correct-usage tables, especially, "Needless Words;" lie, lay; sit, set; rise, raise; contractions; troublesome principal parts and other forms calling for attention.
2. The "and" habit.

A week of work may well be given here to clearing away common errors in speech that seem to be persisting. Endeavor to get the pupils to take the responsibility for their own correction. They may be led to do this in several ways. For illustration:

1. Making **Correct-Usage Book**, already described in the fifth grade.
2. Using the **Correction Box**. Into some little box placed in the classroom, the pupils may drop slips containing errors they have heard their classmates make. These may be used for correct-usage lessons.
3. The **Good-Speech Week**.

Direct the drill towards clearing away the "trouble spots." Give emphatic attention, for example, to the work on **lie**, **sit**, **rise**, and their parts; rather than on **lay**, **set**, and **raise** which are overused.

He lies down every day after lunch.	
The book lay on the table.	
The old tree had lain there several years.	
It was lying on the lawn.	
Sit up, Rover.	Did you rise early?
I sat on the porch.	I rose at six.
He has sat there an hour.	Has Tom risen yet?
I saw you sitting there.	The prices are rising.

## GENERAL STUDY SIX—STORIES OF OUR COUNTRY

This language-history study offers an excellent opportunity:

1. For good practice in speech and in writing.
2. For good oral and silent reading.
3. For vitalized lessons in patriotism.

February, the patriotic month, may best be given to the study.

To prepare for the study, let the pupils and teacher bring suitable pictures. Decorate the room with these and with appropriate blackboard drawings and flags.

The school library also should be enriched with books containing well told, choice stories of our country. Following are a few such books: "Colonial Stories," "Boys of Seventy-Six," "Boys of Sixty-One," all by Charles Coffin; "The Thirteen Colonies," by Guerber.

The following plan of action suggests how this study may well include four weeks of profitable work.

### First Week. Retelling Patriotic Stories

**Informal Story-telling.** Using the introduction to Exercise 52, "Stories of Our Country," stimulate the

pupils to tell any choice story of American heroes or heroines they may recall. It will generally be found that they do not remember well many of these stories.

During the study period they may read some choice story to retell the next day. Follow here the suggestions given in Exercise 52.

If desired, several stories about one hero may be told by a group of pupils. Thus, group one may take "The Life of Columbus," each pupil giving a choice story from his life; as, "The Boyhood of Columbus," "Columbus, the Captain," "Columbus Seeks the Kings," "Columbus and Isabella," "The First Voyage," "Columbus Finds America," "Columbus Returns in Triumph," "Legend of Columbus and the Egg," "Columbus in Chains."

Group two may take "The Life of Washington" and likewise, develop the story of "The Father of Our Country" by telling the various incidents of Washington's life.

Besides the old-time tales suggested, let new ones be found. A fine story hour might easily be had around some general topic such as Hero Stories of the World War, or Hero Stories of the Spanish-American War, or The Civil War. Pupils should gather such stories from first-hand sources and preserve them in booklets for the library.

**Writing Stories and Poems of Patriotism.** To prepare well the stories selected, each pupil should write the story. Added motivation may be given to this work by arranging to have a second **Hero Story Hour** before some audience besides the class. Other classes will usually be glad to be this audience.

In working out their stories, some pupils prefer to

express themselves in verse. Let this desire be encouraged. The following poem came from a sixth grade boy while working under the stimulus of a similar motive.

### COLUMBUS

Columbus sailed the ocean  
In fourteen-ninety-two:  
And found for us this goodly land,  
Where waves the red, white, and blue.

He wanted to reach India,  
But America he found  
In all its wealth and glory,  
And proved the earth is round.

He was a brave and noble man,  
He did his duty well,  
And now the little boys and girls  
His story love to tell.

—*Harold Perry Driggs.*

### Second Week. Hero Tales in Verse

Following here the suggestions in Exercise 52, let the week be spent in reading and in talking about the historical selections suggested and others of similar spirit.

These poems should be studied in their historical settings. An example of such a study with a language purpose is given in Exercise 55. For other examples, with the emphasis on reading, see in **Studies in Reading** by Searson and Martin—

“Columbus,” Eighth Grade Reader, page 80.

“Paul Revere’s Ride,” Fifth Grade Reader, page 158.

Good oral language work and oral reading will come from such studies.

**Third Week. A Patriotic Program**

For Washington's Birthday, a patriotic program growing out of the previous lessons may be prepared and presented.

The pupils, tactfully guided, should plan this program. It may consist of:

1. Patriotic songs.
2. Choice old hero tales.
3. A patriotic play.
4. Original poems and speeches.
5. New hero tales of the world war or of other recent events.

Arrange that all pupils participate in some way. The play and songs will give every one a chance to take part. Those giving stories, original poems, and speeches may be chosen by some competitive system. Preparing for a program gives excellent motivation.

**Fourth Week. The Twelfth Correct-Usage Table**

In the lessons and drills given in Exercises 57 to 60 is a practical study of pronouns. The troublesome forms of this part of speech make the twelfth Correct-Usage Table. Let the effort be directed primarily towards training the pupils to use these forms correctly.

If more drills are needed, they can be easily provided by having the pupils make or find in their readers and in other books sentences wherein these trouble-makers occur.

## GENERAL STUDY SEVEN—SCHOOLDAYS AND SCHOOLMATES

This study offers excellent opportunity for a well guided expression of school spirit. Such expression may be turned to good account in various directions. From it should come these language returns:

1. Interesting school-day stories from both pupils and patrons.
2. A school-day book made by the class, or booklets made by the pupils to keep as souvenirs of their elementary school days.
3. Practical discussions that lead to "clean-up days," the promoting of club work, and to other worth-while school activities.

**Two weeks** or more may profitably be spent on the study.

The following plan suggests how Exercises 61 to 64 can be arranged to fill these weeks with rich and interesting work:

### First Week

#### For the Recitation

Read and discuss "In School Days," following the suggestive questions in text.  
Tell early-day school stories.  
Get here choice tales of school fun, stories of struggles for education, description of pioneer schoolhouses.

#### For Seat Work

Have the pupils draw, or write description of some schoolhouse they know best. When they go home have them get some good story of "early school days" from their parents or from old pioneers.

Share stories of the first day at school.

Tell funny school-day experiences. Get those that actually happened.

Read stories and jokes and improve and enrich them.

Write the pioneer school story for the school-day booklet. Illustrate with drawings or kodak pictures.

Write the story of the first school day for the booklet. Begin a page of school-day fun for the booklet.

Continue making the booklet.

## Second Week

### For the Recitation

Read from "Tom Sawyer," "The Hoosier School Boy," or other books, a good school-day story.

Read and improve the stories. Lead the class to create a class song.

### For Seat Work

Following the suggestions in Ex. 62, have the pupils work out their best school-day stories.

Put the stories into the best form for the booklet.

Let each pupil try to write a school song or poem.

The remainder of the week should be given to completing the booklet. Encourage originality here. Each pupil may have pictures, stories, jokes, and little personal touches that give individuality to his work. Within sensible bounds, let him use his own initiative.

When the composition is done, an art cover should be made by each pupil. The various booklets should be exhibited, perhaps hung on the wall, for several days for all to enjoy before the pupils take them home.

The following is the refrain of a song worked out by sixth grade pupils during this exercise. It suggests the spirit with which the pupils entered into the work:

#### School Song

"Oh, we're the school at the top of the hill,  
'Neath the snow-capped mountain's crest,  
We work and we play with a right good will;  
That's why we are the best."

### GENERAL STUDY EIGHT—WILD ANIMAL LIFE

A language-nature study with a challenging interest for both boys and girls in either country or city is here offered.

Not all the pupils will have had the same rich experiences with wild animals. All, however, will be found to be intensely interested in animals. Each pupil also will have some first-hand story to relate about some animal he has observed in the wilds, in the zoo, at the circus, or about rats and mice. Some also may have kept rabbits, guinea pigs, squirrels, or other animals in cages.

The central purpose of the study is to keep this interest alive and to direct it toward the following ends:

1. Good language practice.
2. Conservation of the wild game.
3. Humane treatment of captive animals.

**Three weeks** of good work may well be given to the study.

To prepare for the project let the pupils bring to school pictures of wild animals, the animal story-books

suggested in Exercise 68, with any other good animal books they may have, and specimens of live or mounted animals, if they have them or can get them.

The following is a suggestive plan of action that will bring good results:

#### **First Week. Telling and Writing Animal Stories**

1. During the first recitation, the pupils may enjoy and discuss the story, "Clever Chipmunks." Stimulated by this story and by the suggestive questions following it, they should be ready to tell their own animal experiences.

While the interest is still keen, let them write the story.

The following little compositions show about what may be expected at the first draft:

#### **THE FISHING TRIP**

Once on a summer day when I was in kindergarten Father Mother and I went on a fishing trip. They were fishing when all of a sudden I gave a shrill little cry they looked and a big snake was winding around my leg. they took a knife and uncoiled it. When it got loose it ran away in the water. that was my great experience.

#### **TRAPING MUSHRATS AND MINK**

My brother and my father sister and I went down on mudy lake to sit some traps. As we were going down we saw a very queer looking animal. It was brown as we went near it went out of sight in the water and never seen it any more. The next morning when we went back to the traps a mush rat was in it. the mushrat is a very pretty animal it is between a brown and black. And the mushrat has a musk bag with they make perfum out of it. And the hides our used in making coats and muffs. And the next day we was going out on the ice and broke with us and got all wet. My big brother went on down farther to his traps and he got twenty mush rats. And we never got anything.

2. With a set of such compositions in hand, the teacher has the materials for one, two, or more, good "follow-up lessons" in **sentence building, punctuation, grammar, vocabulary work, and spelling.** Use the pupils' sentences and errors in other lines as a basis for these lessons.

For illustration: In the set of papers from which the two samples just given were taken, the following were found misspelled:

trapping	stopped	killed	until
muskrats	always	chasing	unconscious
which	chased	two	skunks
perfume	scared	pickerel	cousin
running	struck	bridge	our
sitting	missed	waist	gophers
ground	spade	kept	cellar

The following errors in grammar were also found:

I never seen it any more.

Once I seen a squirrel.

One day about five of some boys and I was in the wood.

We was up there about two weeks.

The sentences were filled with "ands." There were many wherein no attention was paid to capitals and periods; as,

One day as I was out in the yard I saw a squirrel running about I fed it crumbs daily it stayed with me for about three weeks.

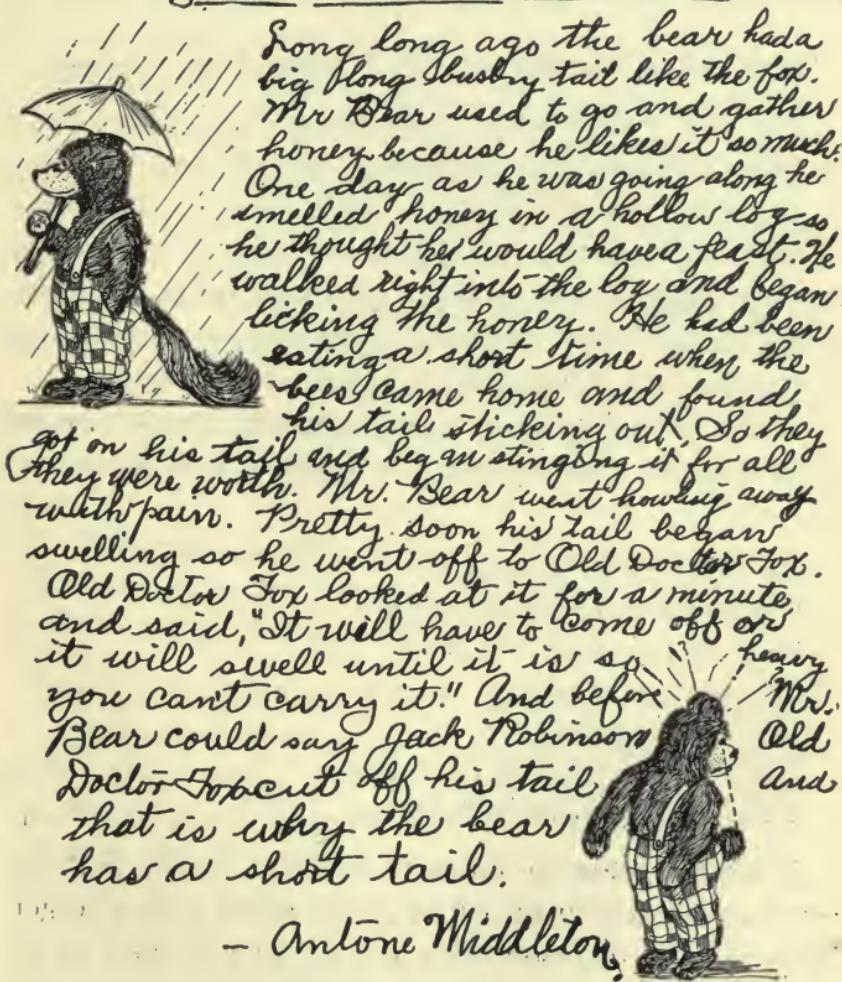
There was a call also for vocabulary work. The words generally were trite.

3. When their work has been done, let the class try again to improve their animal stories. They may be given opportunity to read these before their classmates or others. Some pupils may wish to write two or three or more stories. Let them do so. Follow the suggestions in Exercise 67 on this point.

### Second Week. Reading and Creating Animal Tales

1. This work may well be opened with **A Story Hour** during which the pupils retell some of the choice stories they have read from the books named in Exercise 68, or from other good animal story-books.

#### Why the Bear has a Short Tail.



During the study period the pupils may read more of such stories and on the following day they may have a second animal **Story Hour**. Following this, the pupils should be led to create little animal stories or fables of their own. The preceding cut shows what can be done with this exercise when the class is rightly taught.

For these interesting lessons, resulting in delightful original stories, a **full week** will be needed.

#### **Third Week. Review Studies in Elementary Grammar**

For this week's work Exercises 70 to 74 provide a definite and practical program to be followed.

Let the Correct-Usage Table Eleven, **Needless Words**, reviewed and enlarged in Exercise 74, be enriched as there suggested by drills to overcome **off of**, **off from**, **going to**, and other superfluous prepositions. **In back of** is another such expression that also needs attention.

Pupils should work out their own drill table here by composing for their Correct-Usage Book such sentences; as,

He bought it from a grocer.

The dog jumped off the porch.

I fell off the fence.

Where are you going?

Where is he going?

The tree stood behind the cabin.

The horse lay behind the barn.

**Meet the situation as need directs.** Adapt the drill work to the pupils; do not bend the pupils to the lesson. Help them to discover their own errors and work to get them to take the responsibility for self-correction.

## GENERAL STUDY NINE—ORCHARD AND WILDWOOD

The central purposes of this study on *Orchard and Wildwood* are:

1. To give good language practice in speaking and in writing.
2. To cultivate an appreciation of trees from the practical as well as from the aesthetic viewpoint.
3. To promote the proper observance of Arbor Day.

**Two weeks** or more may be spent profitably on this study. The time between April first and April fifteenth seems to be the best period for the lessons.

From this study should come an attractive and helpful Arbor Day program.

To prepare for the study the pupils should help the teacher in gathering:

1. Books that tell of lumbering, fruit growing, the turpentine, the rubber, and other tree industries.
2. Pictures illustrative of these industries, parks, and forests.
3. Specimens of wood, leaves, and blossoms from trees.

The following plan suggests how the lessons may be carried forward with the desired results:

### First Week. Tales and Written Sketches about Trees

#### For the Recitation

Talking about trees.

Study the poem and the paragraph given in Exercise 75 and lead the pupils to express their own thoughts freely about "Our Friends, the Trees."

#### For the Study Period

Let the pupils choose some tree they know best and write its story. One class, in carrying out this exercise, produced a series of tree autobiographies. One boy's story is given below.

Reading tree stories to class-  
mates.

A spelling study on names of  
trees.

### THE RED PINE'S STORY

I am a tall, straight, strong red pine. For forty years I have been growing, growing, growing on the side of a high mountain in Wyoming. I have seen many interesting things during my life.

One day a hunter killed a big bear right by me. He shot three times before the fierce animal fell dead. One of the bullets hit me. It is buried in my side.

Another day a great snowslide came crashing and roaring down the mountain. I thought my days were ended, but luckily it did not reach our grove.

The squirrels and chipmunks frolic in my branches. I give them pine cones to eat. They chatter their thanks to me.

Some day I know I shall be cut down. If I am, I hope—I may be made into a mast for some good ship and sail around the world. I am sure I should make a fine mast for I am as straight as an arrow and very strong.

Zest may be given to the spelling study by having the pupils make, without help, a tree alphabet; as follows:

A. Ash, apple, apricot, almond, and other trees.

B. Beech, butternut, balm-of-Gilead, and other trees.

The pupil who can arrange and spell correctly without help the largest number of names of trees wins this game.

Tales of forest fun and other tree experiences. Follow the suggestions in Exercise 76.

Talks on useful trees. Two recitations or more may be given to this work.

If the class is large each pupil may make but one brief talk; if small, each pupil may give two or more

Prepare from books and other helps little lectures about lumbering, gathering turpentine, fruit growing, and other tree industries. Use topics in Exercise 77 or others like them as titles.

More reading about trees, gathering pictures of work among trees.

short talks or one longer one.

Let these talks be as original as possible. Use the books only to help the first-hand knowledge the pupil may possess.

Mount these on large cardboards for use in talks. Or prepare to use in reflectoscope if a good one is available.

The idea is to have the pupils give real lectures clearly illustrated in the best possible way.

### **Second Week. Reading and Creating Stories, Plays, and Poems about Trees**

Under the stimulus of the real motive of preparing an Arbor Day program, the pupils should produce some excellent results here.

#### **Lesson 1. Descriptions of Trees**

These may be given in prose or verse. Let the pupils express their appreciation of "Our Friends, the Trees," freely and naturally, in whatever form they may choose.

#### **Lesson 2. Reading Stories and Poems about Trees**

Blend the language and reading lessons here, by having a socialized story and poem study. Each pupil may be given one of the tales or the poems suggested in Exercises 79 and 80 and may prepare to tell the story or to read the poem before the class.

Any of the selections may be taken up by the class as reading-language study. For suggestions on reading see "*Woodman, Spare That Tree!*" **Studies in Reading**; Sixth Grade, page 41.

**Lessons 3 and 4. Working Out a Tree Play**

Using the outline given of "Old Pipes and the Dryad" in Exercise 81, let the pupils complete and practice the play.

**Lesson 5. The Father of Arbor Day**

A study here may be made of the life of J. Sterling Morton, to whom is due the credit for the holiday that has helped so much to cover America's plains with trees and to protect and to preserve our woodlands.

The Arbor Day program should follow the suggestions given in Exercise 82.

**GENERAL STUDY TEN—BEGINNINGS IN COMPOSITION**

A condensed summary and practical review of the lessons in elementary composition work is given here.

**Two or three weeks**, as time permits, should be given to these review studies. They represent the **minimum essentials** necessary for the completing of the sixth grade.

In giving these reviews the teacher should first get the pupils to check up their own faults. Following the suggestions in Exercise 83, let them ask themselves the following ten self-testing questions:

1. Do I stand erect when I speak?
2. Do I look into the faces of my hearers?
3. Do I make clear and complete sentences?
4. Do I stick to my subject?
5. Am I careful in my choice of words?
6. Do I enunciate my words distinctly?

7. Am I neat in my written work?
8. Do I spell correctly?
9. Do my fingers follow the rules of punctuation and capitalization that I know?
10. Do I leave proper margins and indent my paragraphs correctly?

The foregoing general test questions should be followed with special reviews as suggested in Exercises 84, 85, 86, 87, 88, and 89.

Just what amount of time shall be given to any one of the types of work suggested in these exercises must be determined by the needs of the class as revealed in oral and written expression.

Teachers should make sure that the tests and drills are aimed straight at the "trouble spots." The following outline gives the most important objectives in these reviews.

## I. Vocabulary Work

### Overcoming the "Slang Habit"

It is difficult to determine the exact progress of the pupil here. A somewhat satisfactory estimate of his growth may be made:

1. By testing his ability to call up choice, live, usable words that meet everyday needs. Use here the directions and questions found in Exercise 84. Increase these exercises also if necessary.

2. By observing the playground speech and ordinary talk of the pupil. Pupils should be given clearly to understand that careless, slovenly language will count against promotion.

**II. Enunciation and Pronunciation**

The tests and drills here should be aimed at the following objectives:

**1. Overcoming "Jaw Laziness"**

just	for	was	window
can	nor	what	fellow
get	or	cause	yellow
catch	from	because	mellow
shut	on	pause	tallow

**2. Overcoming "Tongue Tightness"**

this	with	swept	honest
that	three	wept	finest
these	throw	kept	kindness
those	thick	crept	sweetness

**3. Overcoming "Lip Laziness"**

when	where	flip	puff
while	whether	flit	papa
whip	what	fling	pickle
which	whistle	flew	pop

**4. Cultivating Resonance**

running	ringing	soon	little
going	singing	moon	brittle
walking	bringing	tune	whittle
hopping	whipping	noon	settle

**5. Overcoming the "Hurry Habit"**

give me.	This will do.	Did you?	Let her.
let me.	That will do.	Could you?	Let him.
see me.	Those will do.	Would you?	Let them.

The "hurry habit" is the mother of many of the troubles in enunciation. Pupils should be trained to "speak the speech trippingly" not hurriedly and nervously.

The following sentences from sixth grade papers illustrate typical faults in punctuation:

1. When we were riding back they said lets have a race.
2. I had a dime and wanted to ride on a street car my brother said he didn't want to ride and I was too little to go alone but I went alone
3. One day when I was playing in the road I heard some body saying whoa whoa, and I looked around and saw a team coming right my way.
4. One of the boys in fun pointed the gun at the other boy the trigger caught on the boys suspender and the gun went off.
5. But the children would not listen one day a boy fell and went through the ice and was saved by a log when they pulled him out he was most frozen he was taken to the nearest house and means of respiration was used and he was saved.

The foregoing sentences came from pupils who have been taught and retaught the rules governing the use of capitals, periods, quotation marks, and apostrophes. Where then lies the trouble? It would seem to be right here. **The pupils were not made to feel the meaning of the rule. It did not carry over into their practice.**

In drilling on these rules, the teacher should make exercises from the pupils' own papers until they connect the teaching with their own practice. Let them help find sentences in their own compositions and note books to illustrate certain rules. Stimulate self-effort and self-correction.

### III. Capital Letters and Punctuation

The rules given in Exercise 87 are offered as "minimal essentials" for promotion from the sixth grade.

The main test here also is the written work in all classes.

Special drill tests on any and all rules suggested in Exercise 87 should be used only as need requires to determine the pupil's readiness for promotion or to reinforce him on any special rule. He should be given to understand that daily practice in using the rules counts most towards promotion.

### IV. The Paragraph

The ability of the pupil to put his thoughts into correctly arranged paragraphs is also the chief test here.

The pupils in this test were led first to talk, then to write about "The Cost of Carelessness." (See Section III, page 321, "The Discovery Lesson.")

The papers were taken uncorrected directly from the class, graded according to the scale represented by the samples here given. There were:

2 A's; 10 B's; 18 C's; 7 D's; 5 E's.

This result represents a little better than the average of the results that have come from this same test given the country over. It is not, however, better than should be expected from sixth grade pupils. A greater percentage of A, B, and C papers should be produced.

### Sixth Grade Compositions—Produced During Test

#### *A Big Explosion*

One 4<sup>th</sup>. of July my uncle had some sky-rockets in an old barn that was full of hay. He dropped a match. It happened to touch one of the fire-crackers. They began to pop and the sky rockets began to go off. It threw him out of the barn, broke an arm, and burnt his eyebrows.

The above composition has "A grade" spirit, but is lacking a little in mechanical excellence. It should be graded A minus; but it is the best all round composition that came from this test.

#### *Automobile Accident.*

My brother nearly had his leg broken. My mother was coming home in the automobile and my brother was glad to see her and ran after the car. Just as the auto turned he got by the side of the auto. The wheel got near the curb and squeezed his leg. We thought his leg was broken and got the doctor. The doctor says said his leg was not broken but he had a bad sprain. He could not walk on it for about two weeks.

The above composition is clear and correct, but is lacking somewhat in spirit.

## Dropping a Match.

I heard the fire department last summer and ran down and saw a house on fire. When I got there the house was burning down. The fire men got the flames controlled at last but the house was burnt down just by dropping a match.

The above composition is lacking somewhat in life and in correctness.

A automobile was coming from the hot springs, when it hit a farm wagon and threw the horse over on ~~the~~ the side walk. The automobile hit the pole and hurt the driver and it hurt the man and son who was in the wagon, they were hurt so bad that they had to go to hospital. ~~and~~

The above composition is clear, but full of mistakes.

Ex dent coust throw not mainding my little brouthe how did not mind his farther, clubs up on a gun long and slides of from th long and fell on a rock and brouok his arm, and it cost his farther some money, and it coured him not to have any fun for some time.

The mechanical errors in the above make it difficult to read. It shows an immaturity below the sixth grade.

## GENERAL STUDY ELEVEN—BEGINNINGS IN GRAMMAR

A review of the essentials in elementary grammar is made the basis of this study. It will serve both as a summary of all such lessons previously given and as a foundation for the work to follow.

**Three or four weeks** may well be spent on this study.

### **First Week. Sentence Studies and Parts of Speech**

1. Kinds of sentences according to use.
2. Subjects and predicates.
3. The parts of speech.

Definite exercises are given in the text on these phases of the work. Teachers may vitalize these lessons, and increase the drills to the extent necessary to fix them by having each pupil:

1. Clip from the newspapers a brief news story of interest and pick out the verbs in the article.
2. Bring in well written advertisements which show an effective use of adjectives.
3. Find in a magazine a short story and pick out the adverbs or the conjunctions or the prepositions.
4. Study a composition of his own and tell what parts of speech and what kinds of sentences it contains.

### **Second Week. Spelling and Using Plural and Possessive Forms**

The exercises given under Exercise 92 give definite guidance for two or three days of good review and testing work.

Supplement these studies, if time permits, by:

1. Having the pupils write a list of fifty or more common plural forms found in advertisements.
2. Having them bring in, from papers or magazines, ten or more sentences wherein singular or plural possessives are correctly used.
3. Write brief compositions on simple live topics wherein such forms might be used frequently.

Care should be taken in this drill not to confound possessive forms with plurals. A common error is to write such forms thus, **The Ladie's** went to the store; or, **Marys** hat was torn.

To overcome this it is well not to drill on plural and singular and possessive forms separately, but rather in their context. For illustration, dictate such expressions as:

John's hat	Three buffaloes
The soldier's cap .	Five elk
The men's coats	Ten women
The hunter's cabin	Eight horses

### Third Week. The Tables of Correct Usage

In Exercises 93 and 94 are offered some practical suggestions and drills for a complete review of the "multiplication table of language."

The sentences there given include most of the common trouble-makers in everyday speech. These troublesome forms arranged as follows in groups make the Correct-Usage Tables.

Already these tables have been taught and drilled upon systematically throughout the fourth, fifth, and

sixth grades. The purpose in re-presenting them here is to give the pupils a chance to check up and re-drill their tongues on any type forms that still give them trouble.

These drills may be carried on in language games, in tongue-training exercises, or in written tests. The essential thing to work for here is: **Find the "trouble spots"** and try to get the pupils to clear them away by positive, spirited self-effort.

The type forms that give most trouble and the "trouble spots" among these forms are shown in the following drill tables. The arrangement of these drill tables is more or less arbitrary. They are given here in their order of presentation through the intermediate grades. Other more technical forms to complete the tables, will be added in the seventh and eighth grade work. The foregoing forms should be mastered before the pupil is promoted.

#### Table One. Number Forms

Is, are; was, were; has, have; comes, come; go, goes;  
this, these; that, those.

We were going.	Are the boys going?
Were you there?	Here come the girls.
Have the men come?	There go the soldiers.

#### Table Two. Principal Parts—Group One

Ring, sing, run, begin, drink, bring, spring.

The bell rang at nine.	Has the bell rung?
She sang sweetly.	Has the chorus sung yet?
The boy ran home.	He has run away.
He began promptly.	They have begun work.

He brought the paper.      Have you brought the water?  
 The deer sprang out of sight.      It has sprung over the log.  
 Drill on the past and past participial forms here.

**Table Three. Principal Parts—Group Two****Throw, blow, fly, grow, know, draw.**

He threw the ball.	He has thrown away his chances.
The wind blew down houses.	It has blown every day.
The bird flew into a pine tree.	Have the birds flown south?
I knew he would not come.	How long have you known him?
He drew a clever cartoon.	Have you ever drawn a cartoon?

Drill on the past and past participial forms here.

**Table Four. Contractions**

I'm not going.	It doesn't matter.
Am I not wanted?	He hasn't come.
Aren't you going?	They haven't called.
She isn't coming.	I don't want to go.

**Table Five. Principal Parts—Group Three****Do, go, see, come.**

He did it, she did it, we did it.	
They have gone. Has he gone?	
He came to-day. We came yesterday.	
I saw you. Have you seen the boys?	
Special emphasis should be placed on these four common mischief-making verbs.	

**Table Six. Transitive and Intransitive Forms****Lie, lay; sit, set; rise, raise.**

Lie down and keep still.	"Sit down" he ordered.
He lay on the couch.	I sat still.

He has lain there an hour.	You have sat long enough.
It is lying on the chair.	He was sitting in the arm chair.
Rise and follow me.	Has he risen yet?
The sun rose early.	The moon is rising.
The book is lying on the desk.	I lay on the sofa reading.
He is sitting on the porch.	I have sat here an hour, waiting for you.
He rose late.	The sun rises at six to-morrow.
Lie down and take a nap.	The sun had risen.
He has lain down.	

#### Table Seven. Principal Parts—Group Four

Eat, write, take, break, bit, drive, ride, steal, freeze, give, choose.

He ate heartily.	Have you eaten dinner?
I wrote yesterday.	Have you written to mother?
He took my pencil.	He has taken my pencil.
I broke the pitcher.	He has broken his arm.
The cat bit the baby.	It has bitten him twice.
They drove recklessly.	Have you driven a horse?
I rode the pony.	Have you ridden a pony?
He stole the melon.	The thief has stolen my purse.
It froze the pipes.	The pipes are frozen.
I gave him a dime.	They have given the signal.
I chose blue silk.	Has she chosen her dress?

The past participial form of most of the foregoing verbs is the "trouble spot." Aim the drills mainly to train pupils to use that form correctly.

**Table Eight. Needless Words**

Have got, John he, this here, that there, hadn't ought,  
kind of a.

Have you a knife?	This apple is sour.
Has he his lesson?	That train is late.
I have to go.	He shouldn't go.
John goes to school.	He oughtn't to do that.
Mary is going next year.	That kind of cloth will wear well.

**Table Nine. Adjectives and Adverbs**

Run quickly.	It was terribly hard.
Step quietly.	Surely you can do it.
Walk slowly.	He does his work well.

The proper use of common ly forms and of the adverb well should be aimed at in this table.

**Table Ten. Pronouns**

The five commonest type faults are dealt with here:

1. **Predicate Nominative:** It is he, she, we, they.
2. **Compound subjects:** Mary and I went. John and he went. He and I went.
3. **Appositive subjects:** We boys did it. We girls went.
4. **Elliptical sentences:** He is no better than we, she, they.
5. **Interrogatives:** Whom did you see, tell, ask, invite?

Compound and appositive expressions used accusatively take accusative forms as: **They saw John and me.** **They spoke to us boys.**

**Table Eleven. Prepositions and Conjunctions**

He fell into the creek.	It fell off the house.
Divide it between the two.	Where are you going?

It was among the trees.      It is behind the piano.  
I will not go unless you do.      Where was he?  
Is he at home?

To clear away the misuse of **in** for **into**, **between** for **among**, **without** for **unless**, **to** for **at**; and also the needless use of prepositions; as, **off of**, or **off from**, **going to**, **in back of**, **Where was he at?** and other similar expressions is the objective of this drill table.

**Table Twelve. Miscellaneous Mischief-Makers**

The sack busted.	I heard him say so.
They brung it home.	It's a sorry crop.
He drug the rope.	Leave me do it.
He clumb the ladder.	He hurt hisself.
He can go (for may go).	It's our'n, your'n, ther'n.

In this "carry all" table, the various common vulgarisms and localisms not specifically dealt with in the other tables should receive attention.

The central purpose of all this drill work should be kept clear: Stimulate in pupils a proper pride in correct usage, and help them to help themselves clear their tongues of the common errors in speech.

## **LANGUAGE AIMS IN THE GRAMMAR GRADES**

The central purpose of language work is exactly the same for the grammar grades as that for the intermediate and the primary grades. To train the pupil more effectively to express himself, not for the sake of **expression**, but for the sake of **service**, is the guiding thought in every live language lesson.

Some distinctive changes, however, in materials and in method rightly mark the work planned for the seventh and eighth from that of the grades below. Pupils, entering this period are ready by nature and by training for more searching studies in the essentials of effective speech. Such studies are provided for them in the live language courses, as is shown in the following summary:

1. **The composition work** is still connected closely with the learner's daily life interests. Oral and written lessons are so correlated as to reinforce each other. The **emphasis is kept on oral work, but written composition is given steadily increasing attention.**

2. **The composition projects are enlarged and enriched.** Such worth-while language activities as the following are provided: Studies in Story Telling; Gathering and Preserving Local History Stories; Making Little Lectures on Industrial Subjects; Creating School Newspapers; Giving Travel Talks; Debating on Live Subjects; Creating Poems, Stories, and Plays.

3. Vocabulary building through more searching word studies is carried on. A definite effort is made to overcome the slang habit by developing a command of many choice and effective expressions for everyday use.

4. Less direct attention is given to "The Correct-Usage Tables." The main effort now is definitely directed towards cultivating a "sentence sense." This means that pupils shall be trained to say one thing at a time. Each sentence carries one main thought.

To develop a sure "sentence sense," means to cultivate the **Five Senses in Sentence Building**, as follows:

- a. The sense of unity. Saying one thing at a time.
- b. The sense of subordination. Overcoming the "and" habit.
- c. The sense of discourse. Using quotations effectively.
- d. The sense of emphasis. Placing parts of the sentence rightly.
- e. The sense of modification. Keeping modifying elements where they belong.

5. Definite lessons in paragraph structure and the organizing of longer, well rounded compositions are provided. These lessons are motivated by being connected with real life work.

6. A systematic study of the essentials of grammar from the use viewpoint is given.

7. The spirit of authorship is cultivated through studies wherein language and literature are properly blended, and also through creative work in story telling, writing poems and plays, and making descriptive sketch books.

8. Fluency with accuracy is still the watchword. Spontaneous, original self-expression, within the limits of good form and in accordance with right principles, is the objective kept constantly in view. The aim is to train the grammar-grade pupil to use speech not only with ease but with the sureness that comes from a clear knowledge of the essentials of effective language.

The foregoing aim achieved, the pupil has a sure foundation not only for further work in school, but if need should call him away from his studies, for the work of life.

## **SEVENTH GRADE LANGUAGE**

### **LIVE LANGUAGE LESSONS—THIRD BOOK, PART ONE\***

The work for this grade is about equally divided between two types of lessons:

1. Socialized studies in oral and written composition.
2. Motivated lessons in paragraph and sentence building, correct-usage drills, punctuation, and enunciation exercises, and vocabulary work.

#### **GENERAL OUTLINE**

The course is planned in eight main divisions, arranged with subdivisions as follows:

##### **1. Stories and Story Telling (September)**

- a. Introductory studies on language and story telling.
- b. A story hour on "Old Time Tales."
- c. Stories of our country retold and rewritten.
- d. Studying stories from master writers.
- e. Original stories from everyday experience.

##### **2. How to Tell a Story (October)**

- a. Finding the story: (Choosing apt titles).
- b. Making the story move. (Overcoming "and" habit and like faults.)
- c. Finding life-giving expressions.
- d. Using quotations effectively.
- e. Keeping indirect quotations clear.
- f. Practical studies in paragraph building.

\*Also Advanced Book, Part II.

**3. Local History Stories, Sketches, and Plays (November)**

- a. Gathering Grandfather and Grandmother stories of early days.
- b. Writing biographies of parents and other local people.
- c. Writing autobiographies and diaries.
- d. Historical sketches of the local community.
- e. Creating historical plays and pageants.

**4. Creating Sketch Books (December)**

- a. Studies in word-painting by artist-writers.
- b. Original descriptions of local and other scenes.
- c. Making word pictures of persons.
- d. Finding choice, descriptive words.
- e. Studying picturesque comparisons.

**5. Practical Studies in Sentence Structure (January)**

- a. Sentences according to form and use.
- b. Applied study of simple sentences.
- c. Applied study of compound sentences.
- d. Applied study of complex sentences.
- e. Practical exercises in sentence building.
- f. Practical studies in sentence clearness.
- g. Punctuation of sentences.

**6. Homes and Home Making (February)**

- a. Descriptions of picturesque homes.
- b. Practical talks on home work.
- c. Compositions on cooks and cooking.
- d. Little lectures on food production.
- e. Studies in home entertainment.
- f. Talks on books for home library.
- g. Creating plays for the home.

**7. Words and Their Ways (March)**

- a. Confidential talks on the "slang habit."
- b. Exercises aimed at overcoming the "slang habit."
- c. Studies in word accuracy.
- d. Correct-usage lessons and drills.
- e. Getting the "dictionary habit."

**8. The Poet and His Art (April)**

- a. Old tales of the first poet.
- b. Studies in the poet's art.
- c. Sound and sense in words.
- d. Exercises in enunciation.
- e. Voicing literature. (A literary recital.)
- f. Simple studies in verse forms.
- g. Creating original verse.

**9. Review (May)****General Suggestions**

A maximum course in the Third Book includes all exercises from 1 to 99. For a minimum course, where such must be given, as in short-term and ungraded schools, the following exercises may be omitted: 4, 5, 17, 25, 29, 33, 36, 49, 57, 58, 69, 74, 78, 92, 94, 96, 99. The course given in the Advanced Book is a minimum course.

**The emphasis is given to oral expression.** Written work, however, receives increased attention. These two types of composition are closely correlated throughout the course.

Observe that the composition projects connect with literature, history, nature study, geography, and the

industrial, thrift, health, and social studies. The course is purposely left flexible to admit various subjects of vital current interest.

### Special Aims for the Seventh Grade

In addition to the practical work in composition with its accompanying general needs, the effort in the seventh grade should be specially directed towards:

1. Cultivating a sure "sentence sense."
2. Overcoming the "slang habit."

In working for a "sentence sense," definite attention should be given to training the pupil in the following phases of that work:

- a. A sense of unity. (Saying one thing at a time.)
- b. A sense of subordination. (Overcoming the "and" habit.)
- c. A sense of quotation. (Using direct and indirect quotations effectively.)

The sense of modification and that of emphasis may receive some attention also; but special work on these will be given later.

In the fight against slang, the effort should be made (1) to create a proper pride in clean language; and (2) to build a choice, live vocabulary.

The lessons on sentence building and on vocabulary work should be connected constantly with real life lessons.

A "sentence sense" can best be gained by studying the sentence in its relation to paragraph building. These paragraphs should express, for the most part, the pupil's

own thought. Model sentences and paragraphs should be studied occasionally, but always with the view to helping pupils build better sentences and paragraphs of their own.

The effort to find choice words will also bring best results when the pupil is led to feel the need for such words in his own expression.

In a word, all of this work should be, not formalized but vitalized.

### THE OPENING STUDY. CHANNELS OF EXPRESSION

In the "Parable of the Mountain Spring" given at the beginning of this study, will be found the spirit and meaning of the whole language course. The beginning junior high school or seventh grade pupil is here taken into confidence and led to discover the general value of language skill in his life.

Let the parable be read and discussed freely. Its inner meaning may be readily brought forth by the pupils. The lesson should not be preached at the class.

Enrich the discussion by having the pupils give definite reasons showing how language helps in every walk of life. Let each write a paragraph or two on such topics as:

The dollar value of good speech.

Good language and citizenship.

Courteous speech and friend-  
ship.

Business letters that bring business.

The riches of conversation.

How language helps in other studies.

Language and examinations.

Clean language and clean clothes. Language or "slanguage."

Clear speech and clear thought.

Many other topics that suggest the center of the thought to be impressed can be developed here.

Excellent slogans to promote effective language may be developed from this lesson.

It will be well also to have the pupils gather from business and professional men ideas on the value of a command of language.

### GENERAL STUDY ONE—STORIES AND STORY TELLING

Story telling is given as the opening study for this grade because:

1. It is a flexible study of common and compelling interest.
2. It correlates closely with literature, history, and other subjects.
3. It embodies various types of composition work.

To prepare for the study, the school library should be drawn upon for choice story books and stories. Pupils may be asked to bring choice books from their home libraries. Pictures illustrative of classic stories, and portraits of noted story writers will add much to the spirit of the work.

The main objective in this study is to develop skill in story telling. In doing this a love for choice stories will be cultivated.

Stimulate originality in choice and style. A story can be well told only when the teller really enjoys telling it.

He should be given a chance to find the story he likes, and then to tell it freely in the spirit as he feels it. A rich selection of story titles is offered. Add to these other choice ones, if necessary.

**Three or four weeks** may well be given to the work which is planned in general as follows:

#### **First Week. Introductory Studies and Old-Time Tales**

This study offers opportunity for a refreshing review of classic stories.

Let each pupil choose the tale that has charmed him most in childhood. Re-read and practice telling it before little folk at home or on the playground. When the stories are ready, have **A Story Hour**.

The size of the class will determine the method of giving these story hours. If the class is large, it may be divided into various groups to multiply the opportunity for oral practice.

Several story hours, one dealing with **Fairy Tales**, another with **Fables**, another with **Myths**, another with **Historical Tales** from other lands, may be given, if time permits. Some of the choice stories that lend themselves to easy dramatization may be played.

#### **Second Week. Historical Tales**

A main objective here is to cultivate the spirit of patriotism. Stories from our own country and those from other lands that breathe a love of country should be given place.

The emphasis in this study may well be given to written work. To stimulate greater interest, let each

pupil select a story from a given group and develop it as part of a cycle of choice stories expressive of true Americanism.

Add to the story list given in Exercise 3 any more recent hero stories that have come out of the world war; as, The Lost Battalion, Sergeant York, and stories of other heroes.

#### Third Week. Stories from the Masters

Language and literature may be closely correlated here.

The stories given are those that every seventh grade pupil should know. Opportunity is offered now to check up the pupils' literary studies and reading, and to round it out by retelling familiar tales and reading new ones.

Other stories than those given should be added by the teacher. Again pupils should be permitted to select tales they wish to retell.

#### Fourth Week. Everyday Stories

The chance is here given to exchange real experiences, and to create attractive original stories for others to enjoy.

The story studies from Franklin and Irving illustrate clearly how common incidents of life may be worked over into literary tales.

**Fluency with accuracy** is the watchword. **Keep the story alive and keep it clear.** Watch the forms of speech, but give the spirit of the story first attention always.

## GENERAL STUDY TWO—HOW TO TELL A STORY

This study makes clear some of the simple principles that underlie the art of story telling.

Out of the study should come motivated lessons and drills to help the learner:

1. Acquire a surer "sentence sense."
2. Enrich his vocabulary with choice, live words.
3. Build unified, well organized paragraphs.

**Three weeks** or more may be spent in working for these important results. The following is a general plan of action with practical suggestions to guide teachers in promoting this work.

### First Week. Story Titles and Story Movement

**Choosing Titles.** Choosing titles is an exercise of deeper significance than it may seem at first thought. To find the fitting title is to find the heart of the story. Pupils need practice in discovering stories worth telling, not only in their own lives and in other lives, but in books and in newspapers and magazines.

The effort should be to get the true title and to keep the tale true to its title.

The exercises suggested in the text may readily be increased. The pupils will enjoy a socialized study of **moving picture titles and news story headlines** from the viewpoint just given. It will be of practical value to help them to distinguish between the flashy and false titles that mislead people, and those that are true.

**Story Movement.** Making the story move gives motivated practice and study in sentence building. Pupils need in language, above all else, ability to take one sentence step at a time and to take it towards a given objective. Here are inviting exercises aimed at cultivating such skill. The lessons include:

1. The study of well built, simple stories that move with steady steps.
2. Practice in building original stories with this definite suggestion in mind: **Make every sentence carry your story forward.**
3. Exercises to overcome the "and," "ur," "why-u," "well-a" and other "halting habits."

Special attention should here be given to overcoming the "and" habit. Attention has been given to it in previous lessons.

By this time the "and" habit should be largely, if not entirely, mastered. The "and" habit is the coördinating habit. It represents the first step up from the simple sentences of babyhood. Children talk first with simple words, then they make simple phrases or sentences. When they begin to use conjunctions they almost always use "and."

Some teachers in trying to overcome the "and" habit teach pupils to "leave out the 'ands.'" This is not right. "And" at times is just the conjunction to use. Pupils should rather be taught when "and" is properly, when improperly, used.

"And" is properly used when it connects words or groups of words of equal rank within a given sentence. The word "and" may be said to be like the arithmetical

sign = . For illustration take the sentence, **I went down the street and over the bridge.** And here is properly used since the phrase **down the street = over the bridge**, in grammatical importance.

But what about the use of **and** in the following typical sentence from a grade pupil, **I was running down the street and I stumbled and fell.** As the sentence is constructed, **I was running down the street** equals in grammatical importance, **I stumbled and fell.**

Is the first **and** properly used? How shall it be corrected? The sentence may be rebuilt in several ways:

1. As I was running down the street, I stumbled and fell.
2. While running down the street, I stumbled and fell.
3. Running down the street, I stumbled and fell.

In overcoming the “**and**” habit the “sense of subordination” in sentence building is cultivated.

The exercises suggested in the text under story movement should be enriched by gathering from the pupils’ stories sentences that illustrate the “**and**” habit. Each set of papers will probably contain many such sentences.

Write several of these on a sheet of paper. Tear the paper into slips, each slip containing a sentence, and have these sentences copied on the board for class study and correction. An occasional exercise of this kind will do much to eliminate the “**and**” habit from written work.

To rid oral work of the “**and**” habit is more difficult. Tactful help while the student is building oral sentences in simple story telling, will assist him greatly. Let him be taken into confidence and set working against the habit intelligently and right results will come in time.

**Second Week. Making the Story Lifelike**

**Choice of Words.** The guiding thought here is to fight the "slang habit" not by **prohibition** but by **substitution**. Life-giving, expressive words the pupil must have. If he is not helped rightly to find them, he is most likely to leap to slang.

A study of selections from Mark Twain and Washington Irving is offered. How do these and other effective writers put life into their language without using slang? Chiefly in two ways:

1. By turning old words to new uses; as, "burning desire;" "the contrary foot."
2. By using effective idioms; as, "to streak by," "dead level," "came to a stand," "gathered up."

This study of author's life-giving expressions may be enriched in various ways if necessary. The most effective means, however, of stimulating a pride and of cultivating skill to find choice, alive expressions will be found in leading the pupils to create word pictures of their own. The blank-filling work in Exercise 12 offers an excellent way to do this. The pupils' own stories may also be restudied and improved from the diction viewpoint.

**Conversation in Stories.** The following instance shows clearly the importance of cultivating a "quotation sense" in pupils:

Out of 315 story compositions taken from sixth grade pupils in twelve states only three were found wherein quotations were used both correctly and intelligently.

**Why teach quotations?** Mainly for two reasons: (1) to help the pupils put life into their stories; and (2) to help them keep the quotations clear.

The quotation is most frequently found in stories. For this reason, a study of this type of sentence may be given meaning and motivation best in connection with real story telling. The exercises suggested are so clear and definite as to need no further explanation. They may readily be increased. Excellent practice in using quotations will be found not only in fables, but in retelling jokes.

Plan here **A Funny Story Hour**. Let the pupils write their stories and submit them to the teacher for correction. Here is opportunity for good practice in using quotations and for the much needed cultivation of a sense of humor.

### **Third Week. Paragraph Building**

A study of the narrative and of the conversational paragraph is here emphasized. Two points are kept clear:

1. The paragraph should have unity.
2. Paragraphs should be naturally and closely connected.

Prose stories from the readers, and well built stories from other books, should be used to enrich the work. Constructing paragraphs around simple close-to-life topics such as those given in Exercise 21 will also prove most helpful in driving home the main point in the study.

The teacher should remember that the foregoing plan is only suggestive. The time divisions given are flexible. If more or fewer lessons are needed on any phase of the work, they should be given. **Three or Four weeks** may well be spent on the study.

### GENERAL STUDY THREE— PIONEER HISTORY STORIES AND SKETCHES

This project brings language and history into close correlation. It offers an inviting opportunity for the pupils:

1. To give real service to their community by helping to gather and preserve its local history.
2. To learn the choice stories of their parents, grandparents, and other people close to their lives.
3. To get excellent practice in telling and writing real life stories.

November is a good time to give to this work. During this Thanksgiving month, the fireside story spirit is strong. Americans at that time naturally think of the Pioneers and Pilgrims. Any month, however, may well be spent working out this worthy project.

Three things may be done to add zest to the study:

1. Make a relic corner in the classroom.
2. Decorate the walls with appropriate pictures.
3. Gather books and other reading material on pioneer life.

The main objective should be kept clear. Lead the pupils to appreciate the local history stories and help them to tell them well.

The following type of work, suggested in the text, may be taken up in the order given. Several lessons in oral and in written expression will be needed to develop properly each type of work.

**Grandfather and Grandmother Tales.** This general subject is flexible. It means old folk stories and other

experiences. The purpose is to give the pupils opportunity to find and to give first in oral form, then in written form, one or more choice original stories close to their lives.

Story-books may be produced containing any of the following groups of tales or others like them: Indian Tales; Pioneer Stories; Soldier Stories; Emigrant Experiences; Old Relic Tales.

The nature of the community must determine the special nature of the stories. The following is a story produced and illustrated by pupils of a certain seventh grade. It illustrates what may be done with this project.

#### COMING OF THE PIONEERS

One day in October a train of covered wagons came winding like long yellow caterpillars through the Pine ridge. They slid down the last ridge, forded a stream and halted in the valley where Chadron now nestles. That night the fires of this camp marked the site of a great town and the men and women who slept there were literally the "First Citizens" of that place. For many years afterwards it retained the original smell of axle grease, apples and the fermented juice of the corn.



Coming of The Pioneers

These rolling plains were not going to lie un-occupied long for thousands of pioneers came to Nebraska to seek great fortunes when the Homestake mines were opened. To reach these mines the caravans followed trails across the state. One known as the Sidney trail followed the Platte river to Sidney, then north to the Black Hills. The other

went from Omaha, following the Elkhorn river to about where Chadron now stands. Here it turned north to the Black Hills. This is known as the Black Hills trail.

The pioneers endured many hardships, as fighting the Indians, suffering cold and needing supplies which had to be freighted many miles. The Indians were their worst enemy. They did not like to see the pioneers coming and taking their land, which they had owned so long for hunting grounds.

When first arriving at their destination the eye of the pioneer beheld the forests and hills. The men began right away to get their cabins built before it snowed. In the meantime they slept in schooners until their cabins were built. While the men were busy cutting the trees and clearing a spot the women and children were making rude furniture for their cabins.

On rainy days the children would gather together and have great sport making pegs, which were used as nails. Their game was to see which one got the most pegs made.

At first there was no school buildings but a teacher went from house to house and taught the children lessons. But there was a dissatisfaction among the people so they started schools.

Naturally little towns flourish. Among them was Chadron. In nineteen hundred you could not have seen a trace of the little backwoods town any more. Chadron is now a great center connected with all her neighboring towns.

—*Jeannette Landis.*

**Real Letter Writing** lessons may be readily planned as a part of the written work connected with this project by having:

- a. The pupils write to grandparents or other old friends living in other places for some good story of their lives.
- b. An exchange of pioneer stories between classes in different communities.

Each pupil should write a letter containing a good story he has found, and ask the pupil to whom he writes for a similar first-hand story.

**Biographies, Autobiographies, Diaries.** This project, touching in a personal way the lives of every pupil,

makes an excellently motivated kind of language work. The writing of biographies of parents and of other close friends turns the hearts of the children to their parents and to others near to their lives. This work has already brought splendid returns. Several such biographies, carefully written and illustrated with sketches and photographs, are now treasured volumes in the home libraries of the pupils. The keeping of accurate family records has also been greatly stimulated by this work. Writing autobiographies and keeping diaries has also great value in stimulating personal record keeping and the observation of everyday activities in their relation to life.

In promoting these general and worthy objects, however, the teachers should keep clearly in view the language purposes of the work. Special attention should be given constantly to:

- a. Developing skill in paragraph building.
- b. Cultivating a sure sentence sense.
- c. Building a choice live vocabulary.

In dealing with the pupils' talks and papers, let the corrective efforts be directed persistently against the "and" habit and "slovenly slang." Strive also to develop skill to use quotations, direct and indirect, clearly and effectively.

**History of Home Town or City.** The possibilities in this project are rich and varied. There is no lack of material. The chief difficulty usually met is in selecting the main line the work shall follow.

Several types of work have been carried out in different places with striking success. In one town near an Indian reservation, for instance, the pupils, after gathering the folk tales of the community, worked out a play and gave it on two successive evenings before a delighted populace. In another town, a mining camp, the pupils gathered the early history tales, and for several issues filled the local paper with these. The editor gladly gave them generous space.

Another project was worked out by the children of the seventh grade in the form of a play. The following is the result in part, with a few words from the teacher telling how the play was created:

First, before we began the work of writing the play, I had the pupils look up the history of the first white men on Iowa soil and of the earliest settlers. They brought to class and discussed everything relating to these subjects which our libraries afforded. Then I went before the class at their regular language period and discussed with them the mechanics of play writing, particularly for the first scene, such as, the choice of characters; the time, place, and scene; the careful selection of the wording in the beginning, that the first scene might not only properly characterize the characters speaking but give the proper atmosphere as well.

Next I wrote on the board, as the pupils dictated, the speech of the various characters in the scene. Marquette should speak first in the first scene since he was leader of the party. What should he say? What would he naturally say? Perhaps a dozen pupils expressed their opinion. The decision as to the best thing to say was always made by the pupils after hearing the discussion. Then the speech in question was written on the board and corrected again, if need be, as to sentence structure, choice of words, spelling, and grammar.

Perhaps we did not cover much ground in one lesson but the keen characterization, the close criticism, the careful choice of wording, the intense interest of the boys and girls, and their eagerness to make their work perfect, was sufficient compensation for going slowly.

Three plays were produced. I am very sure that children of any grade may be quickly placed on higher language levels than they have ever before dreamed of by the teacher's careful selection of subjects for this kind of work.

## PIONEER IOWA

*Characters. Marquette, Joliet, and five followers.*

*Time. June 25, 1673.*

*Scene. Landing of Marquette and Joliet on Iowa soil.*

*Place. Near where Keokuk is now located.*

## ACT I. SCENE I

*Marquette:* What a beautiful scene! We are alone in this unknown country in the hands of God.

*Joliet:* There are signs of abundance of wild game here. Our fur trade will surely prosper in this region.

*First Follower:* Shall we find a place to pitch our tents? How would you like to have our tent in the grove at our right?

*Marquette:* That would be a splendid place. Let us walk over there. What! A footprint in the sand! There must be Indians here! Two of you go back and guard the boat. The rest pitch our tents in the grove. Joliet, let us follow these footprints and find where the Indians are located. (*Exit followers. Marquette and Joliet follow footprints. Exit Marquette and Joliet.*)

## ACT I. SCENE II

(Enter M. and J. at right. Indian village on the left.)

*Marquette:* Look, Joliet! Are there not signs of Indians in that grove? And see, this seems to be a well beaten path now!

*Joliet:* We must be cautious. They may see us.

*Marquette:* Shall we hide in the bushes here until we are able to determine what kind of Indians they are?

*Joliet:* Look! They see us! They are coming this way!

(All the Indians flock out of their tents. The chief and three braves, holding a peace pipe high toward the sun to show they are friendly, come out to meet the strangers. Marquette and Joliet step forward to meet them. The chief holding the peace pipe makes the sign of the cross by moving the pipe north, south, east and west. The Indians offer the peace pipe to Marquette and Joliet. Marquette and Joliet take the peace pipe.)

*First Chief:* Indian welcome Black Gown Chief.

*Marquette:* O, you belong to the Illinois tribe.

*Chief:* Black Gown Chief talk Illinois?

*Marquette:* Yes, I live with Indians. I talk to Indians about Great Spirit. Black Gown Chief talk like Indians talk. We be good friends of Illinois Indians. I talk to you about Great Spirit.

*Chief:* I thank the Black Gown Chief for taking so much pains to come and see us. Never before has the earth been so beautiful nor the sun so bright as now. Never has the river been so calm and free from rocks which your canoes have removed as they passed

down. Never before has the tobacco had so fine a flavor, nor our corn appeared so beautiful as we behold it to-day. Ask the Great Spirit to give us life and health and come and dwell with us.

*(The Indian Chief leads the way to the Indian village where the squaws have been preparing a feast. Other braves join them in front of the tent. The Indians and their guests sit in a circle on the ground. Indian children play about and look wistfully at the progress of the feast. The squaws serve corn mush. The chief takes a long handled spoon from the bowl and offers a spoonful of mush to each one in turn. Fish on a wooden platter. The chief takes the fish on a big fork, removes the bones, and puts a portion into the mouth of each guest. Roast dog which the white men refuse. The roast is immediately removed. Roast buffalo, which the white men very greatly enjoy.)*

### ACT II

*Time. 1846.*

*Place. Iowa City. Governor's residence.*

*Characters. Iowa's first governor, Ansel Briggs, Julien Davenport, Le Claire, and Dr. Muir.*

*Scene. The Governor's study. Governor Briggs in dressing gown and slippers sitting before the fireplace thinking of Iowa, past and present, soliloquizing.*

*Gov. Briggs:* I am governor of this new state of Iowa. Just think of the change! How rapid has been its growth in wealth and population! Only one short year since the Indians left and now we have a population of more than one hundred thousand. Wouldn't Iowa's first settlers be surprised to see the changes that have taken place in these last months? Dubuque wouldn't know his lead mines now and where would his fur trading be? Le Claire would find no business here. Davenport couldn't carry the mail across the Mississippi River in one pocket now, and Dr. Muir would have to take his Indian wife and children to the half-breed tract. (*Yawns.*) O, but this has been a hard day! (*Leans head on chair back.*) This fire makes me drowsy. (*Yawns again and closes eyes. Book drops to floor. He sleeps and dreams.*)

*Dubuque:* (*Entering from fireplace and looking around the room.*) My! Isn't this grand? It's too fine for me! We didn't live like this down at the lead mines. (*Davenport comes out from behind the curtain.*) Why! Here's Davenport! Welcome, old trader. (*They shake hands.*)

*Davenport:* Dubuque! Upon my word! What are you doing here?

*Dubuque:* I hardly know myself. Things are so changed. I came to see how Iowa is getting along these days. I've been down to see my lead mines but you wouldn't know those mines if you were to see them now. How well I remember the time I frightened the Indians

by setting the river on fire. We went up stream a little ways and poured oil on the water. When the oil flowed down even with the mines I set a torch to it and the Indians thought we were setting the world on fire. They thought I was a magician and they respected me more than ever after that. I had about 326 square miles to mine and I brought my ten French Canadian foremen from Prairie du Chien. The old Indian men and the squaws worked in the mines. You couldn't hire an Indian brave to do such work as that.

*Davenport:* Yes and just think! My mail route has grown so much that they carry mail now by stage coach. Why, when I was a contractor in the army, we were quartered in old shacks and log cabins. I wouldn't know how to act in such quarters as they have down there now.

*Dubuque:* Who's that, Davenport? (*Pointing to a figure coming from the shadows.*)

*Davenport:* Murder! Run! That's how I lost my life! (*Starts to run but stops as he recognizes his old friend, Le Claire, the interpreter.*) Why, Le Claire! As sure as I live! You here, too! How is the old interpreter?

*Le Claire:* Capital, Davenport! This seems like old times. I came to do some interpreting and to settle the quarrels for the Fox and Sac Indians against the Sioux, but I can't find them.

*Dubuque:* We're all lost, Le Claire. We've just been talking about all the changes they've made since our day. (*A slight noise at the side of the platform. They all turn as Dr. Muir enters with his Indian wife.*)

*Le Claire:* Another surprise. How did you find your way here? I believe this is my old friend, Dr. Muir.

*Dr. Muir:* (*Shakes hands.*) Here you are! The only men I knew in the early days. I came back to find Sophia, my Indian wife. You remember that when our children all grew up she went back to her tribe, the Sac and Foxes. They went from Iowa to their new reservation in Kansas. At last I found her.

*Mrs. Briggs:* (*Calls from without.*) Ansel! Ansel! (*Early settlers vanish by same way they entered. Governor B. sits up and yawns.*)

*Gov. B.:* All right! Tell Dubuque I'll be there. (*Enter Mrs. Briggs.*)

*Mrs. B.:* Ansel! It's so late and you're so tired. Waken up. It's time to go to bed. You have heavy work to-morrow.

*Gov. B.:* (*Yawns and sits up in his chair. Stretches out his arms.*) O, that was a fine dream. I've been enjoying a visit with Iowa's earliest settlers. What time is it, mother? Half past eleven! O, but this was a hard day.

## ACT III

(*The Black Hawk Scene. Keokuk enters in company with his five wives.*)

*Keokuk:* I am Keokuk. My name means "Watchful Fox." I am a very good chief. I am a good friend of the white man.

Black Hawk is my bitterest enemy. We were both born in the Rock River Valley. He was several years older than I. I was not always a chief. When I was young I killed a Sioux brave. He was on a horse. I rode up behind him and stabbed him. My people gave a great feast in my honor. This and other great deeds as well as my oratory made me a chief. Black Hawk and his tribe called us squaws. He said that we couldn't fight bloody battles. But we didn't want to because we belonged to the peace party.

When the pale faced people moved into our land, the great Pale Face Father said we had better move on. I gave a big talk to my people. I told them it was useless to stay and fight for the whites were much stronger than we. I persuaded them to move across the Father of Waters, but some joined Black Hawk and put on the war paint. Others followed me over into Iowa. This was when the Great White Father had his second fight with England. We first moved along the western shore of the great river. We did not have good hunting grounds here so we moved to the Iowa River where the Great White Father gave us much land.

But since Black Hawk wants to fight, the Great White Father likes me best. I can swindle all the other tribes out of their furs because I am so tricky. I have many nice horses. I pride myself on my horsemanship. I like lots of good fire water that I buy from the whites. It makes the red man feel good. Then he wants to dance and sing.

I like fine clothes and bright colors. I also like my five wives and attendants who usually accompany me to wear bright colors. The white men give us many beads and ornaments. I have several wampum belts which were given me in making treaties.

Black Hawk's braves accuse me of stealing the government money but they are nothing but dogs.

Black Hawk said they had to cross the river for food. This caused a war. Some of my warriors wanted to go to help them fight but I made another long talk. I said, "Warriors, I am your chief. It is my duty to lead you to war if you are determined to go. The United States is a great nation and we shall surely perish. I will lead you against them on one condition, that is, that we shall first put all our women and children to death and then resolve that we shall perish among the graves of our fathers."

My warriors after hearing my speech decided not to go to war against the overwhelming whites. I was glad when Black Hawk, my rival, was defeated. All of Black Hawk's braves hated me and one of them tried to kill me by stabbing.

A sad thing happened in my tribe when my only son died. Before his death he asked to have his favorite horse sent with him to Spirit Land.

Again the Great White Father ordered us to move on westward, so we had to go to Kansas. We long for our beautiful homes in Iowa. I am through. Farewell.

*Black Hawk:* I am Black Hawk,

Once chief of the Sacs and the Foxes,  
My life has been hard and revengeful;  
My people have suffered great wrongs.  
We lived near the Father of Waters,  
On the banks of the broad Mississippi.  
We loved our homes and our cornfields,  
We were proud of our warriors so strong.

With the coming of the Pale-Face,  
Troubles came into our land.  
The Pale-Face drove us from our valley  
Into the far-off West.

He burnt our homes and cornfields;  
He destroyed our hunting grounds;  
He killed our wives and children;  
He made our homes his own.

It was then I took up the hatchet.  
I left my Watch Tower in haste,  
To summon my braves to battle;  
To avenge the white man's wrongs.

We crept behind rocks and bushes;  
We gave our terrible war-whoop  
And rushed at the on-coming foe,  
They were afraid and ran.

Then we killed the cruel white men  
And hung their scalps at our belts.

We fought one bloody battle  
On the banks of the broad Wisconsin.  
The whites were much stronger than we.  
They had five times as many warriors  
With their firearms as we had braves.

Right at the bank of the river,  
I held back the bloodthirsty whites  
With my little band of braves  
While the squaws were making canoes  
To row across to the island.  
As soon as the squaws crossed over,  
One-half of the braves followed close.

We held the ford as they crossed;  
Then they in turn protected us  
As we swam to the opposite shore.  
I was the last to leave the enemy's side.  
The whites held our lands thereafter.

The chief thought to keep in mind is this: **Here is opportunity to cultivate in American boys and girls the true historic spirit, and through vitalized, well directed language expression, to perform a real service in saving the choice stories that help to make our country's great story.**

#### GENERAL STUDY FOUR—SKETCH BOOKS

Language, in this study, correlates closely with nature study, literature, and art. The main purpose in the project is to give the pupil motivated practice in building descriptive paragraphs and letters. In achieving this purpose, the following other aims will be realized:

1. The "inward eyes" of the learner will be opened to see more clearly interesting scenes and characters around him.
2. An appreciation of the scenic resources of the state will be cultivated.
3. Ability to build effective sentences and to command choice words will be developed.

**Three weeks** of worth-while work may well be given to the study.

**First Week. Writing Descriptive Paragraphs and Letters**

1. Following the suggestions given in Exercises 30 and 31 let the pupils study descriptive paragraphs from artist writers. A socialized lesson may be planned here by having each pupil find and bring to class for reading and study, some choice brief paragraph. **Pay especial attention to paragraph unity in this study.**

2. Create picture paragraphs and sketch books descriptive of home scenes, canyon pictures, woodland sketches, season sketches, or other like general subjects. Art and language may be blended beautifully here. Observe, for example, how the following picture paragraphs have been given a dainty finish.

**A BLEAK SPRING DAY**

HE day was drizzly and cheerless. Rain was pouring down in torrents and everybody looked drenched. Black clouds hung low all over the horizon excluding every ray of sunshine. The trees with their limbs hanging down and dripping with water did their best to add to the discomfort of all. Everybody felt the chill of the cold dismal day.

—Elizabeth Yearsley.

**AN UNPLEASANT DAY**

is a cold dreary day. The snow is falling fast and the ground is frozen hard. The sky is covered with many dark gray clouds. The wind is howling and the large pine trees are swaying. The snow is wet and cold and the water is frozen solid.

—Charles Libby.

3. Have the pupils write real letters to friends or relatives in which they tell of some interesting sight or describe something else of interest to those to whom they write. Here is a copy of a real letter written in this way:

Des Moines, Iowa, Oct. 3. 1920.

Dear Will:

I wish you had been with us here at the State Fair to day. A million dollar livestock parade was had by the exhibitors. It surely was worth seeing.

You have always been interested in animals. I am sure you would have taken great joy in watching the sleek, prancing horses, the big beef cattle, the dainty Jerseys and the fine milch cows, and even the roly-poly, grunting pigs go by. There probably never has been such an exhibit of blooded stock in one place before—certainly not at a State fair.

Iowa is a famous farming country, you know. Practically every foot of its rich lands is under cultivation, or given over to pasturing animals. A great pride is taken in this wealth.

Besides the exhibits there were all sorts of shows. We did not have time to see many of these, but there were streams of people going into the mysterious tents that lined the streets. One thing I did enjoy was the auto races.

When are you coming to see me? Where are you going to spend the Christmas vacation? I wish you would visit us then. Write and tell me of some fun you have had.

Sincerely yours,

—Harry.

#### **Second Week. Word Portraits, Snapshots, and Cartoons**

' Follow here the suggestions given in Exercises 32, 33, and 34. The pupils, properly led, will produce a great many joyous sketches of friends and interesting acquaintances. Excellent practice in building unified, picturesque paragraphs is afforded by these exercises. In connection with this original constructive work, study the picturesque descriptions by writers.

The scenario affords fine opportunity for getting condensed descriptions similar to those found in Exercise 34.

In making scenarios let the pupils practice first writing the cast of characters of some well known story, as, "The Legend of Sleepy Hollow." With each character a flash description should be given. For example:

*Ichabod Crane*—A wandering pedagogue, from Connecticut—rightly named Crane because of his lanky structure.

They may also make a moving sketch of the story, bringing into condensed form the principal characters in action; as,

Into one of the sleepy, cozy nooks along the Hudson during the days just after the Revolution, came a wandering teacher. Given the village school, he took up his duties of teaching the young Dutch, during the day, and "boarding round" at night.

His favorite pastime was ghost stories.

After some practice in condensing familiar stories they have read, perhaps they may try some original scenario.

Do not attempt the technique of the scenario. The main thought here is to practice finding most expressive words, and making clear, concise descriptions.

Among stories that might be used are: "Rip Van Winkle," "The King of the Golden River," "Old Pipes and the Dryad," "The Birds' Christmas Carol." The pupils will suggest others.

**Encourage the making here of gift books, or Christmas cards with the personal touch in them.** Make the work real. Keep the paragraph-building idea clear.

### Third Week. Word Studies.

In this word-finding study is found a positive plan to overcome the slang habit:

1. By cultivating appreciation of choice words.
2. By helping the pupil to enrich his own vocabulary.

Slang need not be mentioned during the study. Let Exercises 35 and 36 be followed and enriched if necessary. Hundreds of other like quotations may be gathered from the text, from the readers, from other books and from choice magazines. The opportunities for finding picturesque words are unlimited.

Picturesque comparisons likewise may be found in countless forms throughout literature. Pupils of this age like to use such comparisons. Let them try their literary wings by making a few similes and metaphors or by indulging their fancies through a little personification. These exercises will stimulate a proper pride in choicer language and will help the pupils to enrich their expressions.

The following sentences, taken from seventh and eighth grade pupils' papers, suggest the artistic skill often found in children of this grade:

The houses were entrenched in snow drifts. The icy tree limbs crackled in the breeze.

The sun, streaming through morning mist, made the poppy bed seem like a pot of fairy gold.

Jack Frost is a clever little imp. He dresses in white fur all sprinkled with sparkling jewels. His cheeks are rosy and bright.

The clouds look crimson; then change little by little as the sun sinks farther and farther behind the hills. Lights twinkle on here and there. The autumn day enwraps itself in evening, then night.

A small stream leaped and rippled o'er the pebbles, and a dragon fly wheeled its way across the pond, its wings glistening.

#### GENERAL STUDY FIVE—SENTENCE STUDIES

To cultivate a surer "sentence sense" is the aim of this project.

A practical study of paragraphs has been made. The vital relation of sentences to paragraph building should still be kept clear. The sentence is to the paragraph as a spoke to a wheel or as a link to a chain. A paragraph is a group of sentences, or, sometimes a single sentence, rounding out or developing some main thought or topic.

How, then, is a sentence built? How must it be constructed to be most effective?

These questions may be best answered in a practical way by this study of sentences themselves. Keep this thought clear: **Every well built sentence carries but one main thought.** This applies whether the sentence is simple, complex, or compound.

**Seven or eight weeks** should be given to the working out of these lessons. The following plan is offered only as suggestive. It should be varied according to the needs of the class. Some phases of the work will need more drill exercises; others may be passed over more lightly.

**Drive home the essentials.** What these essentials are, is indicated in the following summary:

#### **First Week. Studying Simple Sentences**

Following the introductory Exercise 37, and the brief review of sentences according to use in Exercise 38, the attention of the class should be directed toward the **practical studies of the simple sentence** found in Exercises 39, 40, 41, 42.

Use the pupils own papers for the making of exercises to drive home the main point to be made in this lesson which is, **Say one thing at a time and say it clearly.**

The following compositions taken from a seventh grade class, show four types of sentence building: (1) The "run on" sentence; (2) The "choppy" sentence; (3) The unfinished sentence; (4) Well built sentences. With such compositions in hand the teacher can make an excellent lesson on sentence building.

Let the compositions be copied on the board, and studied from the point of view of building clear sentences.

When they are well constructed, study the sentences to discover the simple sentences in them. Tell why they are simple sentences and why used in each case.

Afterwards the other types may receive attention.

#### SAMPLE ONE

It was so hot the porch would burn your bare feet and that you would have to go in the house and on the cement walk it was just as hot. Your face was so hot it would get red it was in the middle of the summer it was so hot you could not stay out doors without sweating because it would run down your face.

#### SAMPLE TWO

It was a cheery day. We taken our dinner to the woods. We went in bathing. We ate some berries. Then we ate supper. Then we went in bathing again. Then we started home. We went to the show. Then we played tap-on-back. Then went to bed.

#### SAMPLE THREE

One day ten years ago in mid-summer I was comes across the ocean. A storm overtook us. The water dashed over the deck. This was the first time I had been on the ocean and feeled again. The day turn out to be a beautiful.

#### SAMPLE FOUR

It was a windy day. The wind broke the largest pine tree in the yard. It blew the roof off the shed in the barnyard, and blew the pigeon house off the barn. If the door was opened, it took two people to get it closed again. The wind blew a chicken into the river before it could get to shelter.

The first essential to be kept clear in dealing with these lessons is the one-subject, one-predicate structure of the simple sentence. No matter what the form or the arrangement of the parts of the sentence, the question is, **Has the sentence a single subject and predicate?**

Practice in finding this "core" or central thought will both help to cultivate a sense of unity and lay a sure foundation for the study of other kinds of sentence structure.

Two types of practical exercises are developed in dealing with the simple sentence:

1. Making the simple sentence more effective by shifting its parts. The sense of emphasis is here cultivated.

The following sentences in quotations are taken from seventh grade papers. What is the leading idea in each sentence? Read each pair of sentences aloud, noting the change in emphasis. Which construction seems best to bring out the leading idea in the sentence?

a. "We kept perfectly still for a while." For a while we kept perfectly still.

b. "Everybody was out-of-doors on that tragic day." On that tragic day everybody was out-of-doors.

c. "It was bitterly cold last Sunday." Last Sunday it was bitterly cold.

d. "The whole day long we watched the merry-go-round." We watched the merry-go-round the whole day long.

e. "The storm had cleared by that time." By that time the storm had cleared.

Observe that in some sentences the natural order places the emphasis rightly. Have pupils find in their own compositions or in those by other pupils, five more sentences which might be made stronger by transposing parts of them.

2. Watching the number forms in sentences beginning with **there**, **where**, **here**. This is a most troublesome type of sentence from the correct-usage viewpoint.

The following sentences taken from a set of seventh grade papers show the need for drill on these forms. Using these and other like sentences taken from the

pupils' own oral and written work make drill exercises to fix the right habits.

- a. There was plenty of trees, but it was hot under them.
- b. There was trees all around it.
- c. There was a few people in the street.
- d. There was some light clouds in the sky.
- e. He asked us where we was last night.
- f. Here comes the boys.
- g. There was several children playing in the water.

**Second Week. Simple and Compound Sentence Studies.**

Continue to cultivate a sure sentence sense:

- 1. By showing clearly the use of simple sentences in composition.
- 2. By making a practical study of compound sentences and compound elements.

In dealing with the compound sentence, make sure that the compound sentence brings out one main thought. It is not a number of independent sentences strung together. The members of the compound sentence, when rightly constructed, are closely related. Here is opportunity to work against the "run on" sentence, and the "and" habit.

The chief point to be kept clear in working with compound elements is the making of the sentence more concise.

Increase the drill if necessary to drive these points home; but make the drill practical by drawing lessons from the pupils' own papers.

The following samples from seventh grade papers show the necessity for giving pupils help in building compound and other sentences:

a. "One day the sun was shining and it was very hot and I thought I would go to the woods where it was cooler but it was not much cooler there."

b. "It made the children go bathing so that they would get cooled off and the white clouds were floating in the sky."

c. "The sky was clear and not a cloud was in sight and we went to the shade and it was not much cooler there."

Have pupils reconstruct such sentences making them simple or compound or complex as seems best to bring out the thought clearly.

Let them help gather other sentences, giving similar problems in construction, from their own and other papers.

#### **Third Week. The Complex Sentence**

Here again the idea is to cultivate a surer "sentence sense."

**Study of the complex sentence with definite drills upon its proper use** will help greatly to cultivate the much needed sense of subordination.

Make from pupils' own notebooks and papers such exercises as the following:

Change the following sentences to complex sentences and make such other changes as will bring into the clear the leading thought in each. For example:

"One day the sun was shining and I was very hot and I thought I would go into the woods where it was cooler but it was not much cooler there."

The sun was so hot that I sought the shade of the woods; but I found it not much cooler there.

Let pupils make similar reconstructions of the following sentences:

"The other night I was over in town and when I came home the wind was blowing very hard."

"It was this kind of fine snow and it cut your face."

"We went back up after supper and everybody was talking about the hot night."

"The clouds were dark and the wind was cutting the faces and hands so strong was it."

#### Fourth Week. Applied Studies in Sentence Building

In Exercises 49, 50, and 51, the lessons previously given are applied to everyday practice in sentence building.

The training here aims directly to cultivate a surer sentence sense:

1. By giving the pupils opportunity to criticise and to reconstruct compositions of their own and of others.
2. By giving practice in business correspondence.
3. By writing night letters and telegrams.

These exercises can be readily increased if time permits. Pay special attention to overcoming the "and" habit, and to sentence conciseness.

Condense the following to ten or fewer words:

1. We shall arrive on number twenty Union Pacific. Have some one at the station to meet us.
2. I cannot accept your offer of work during this summer vacation. Appreciate it but have already promised to serve another firm.
3. Please send by express collect the books I ordered while I was in Chicago on January eighteenth.

Condense the following to a night letter of fifty words or fewer.

I have decided to attend the state university this coming year. Why not make up your mind to do the same thing. We can get a room together at the new dormitory for fifty dollars per month. I have asked that it be held till I can get a wire from you. The tuition is fifty dollars per year, books will cost about twenty more. Hope you can arrange to come. It will be a rich experience for both of us. Wire me at once whether you will join me in the venture.

Good practice in exchanging telegrams is suggested by this last exercise. Have half of the pupils send night letters, telegrams, or business letters, and have the rest reply.

#### Fifth Week. Sentence Clearness

An opportunity is opened here for bringing language and history into helpful correlation. The study naturally falls about the time of the birthday of Lincoln. Lincoln is one of our greatest masters of clear sentence building. A study of his speeches and writings will prove doubly helpful.

In addition to the studies in the text, have the pupils read Lincoln's Farewell Speech at Springfield, The Gettysburg Speech, part of his Second Inaugural Address, and other addresses. Each pupil may bring to class and read some choice sentence from Lincoln's works.

Exercise 53, dealing with **Bible clearness**, may likewise be enriched. A socialized lesson in which pupils give choice Biblical sentences may be arranged with excellent results.

Exercise 54, offers an excellent opportunity for an **exchange of experiences** on learning language. Lead the pupils, both to talk and to write paragraphs telling of

their experiences suggested by the story about Lincoln. Their paragraphs should be taken and corrected constructively from the viewpoint of sentence clearness.

#### Sixth Week. How to Make Clear Sentences

Say one thing at a time and say it clearly. In Exercises 55, 56, 57, and 58, a series of practical lessons making clear this point are to be found. The drills may be readily increased by using newspaper advertisements and other everyday compositions that illustrate faulty structure. Let every pupil, for example, bring to class a sentence illustration of lack of clearness like the following taken from a country paper:

“Sam Jones went to \_\_\_\_\_ last week with a carload of hogs. He did not have enough so some of the neighbors went in to help make up the car.”

The sense of humor, as well as the sense of clearness, may be cultivated by such a study.

#### Seventh Week. Punctuation and Arrangement

The rules of punctuation, reduced to their essentials, also capitalization, and general neatness of written forms should be taught here in a practical way.

Two weeks may well be given to the lessons and drills offered and suggested in Exercises 59, 60, 61, 62, 63, 64, 65.

Neatness and correct form in written work is both a courtesy to the reader and a help to the writer.

The best way to make this point felt is not to accept faulty and slovenly work, either in notebooks or in compositions. A firm refusal on the part of all teachers

to permit carelessness in written work would quickly bring the right habits into being.

In dealing with the rules of punctuation the effort should be directed towards (1) making the pupil feel the significance of each mark of punctuation; and (2) training his fingers not to forget the rules.

Punctuation is a matter of habit. **Drill for a working knowledge of each rule.**

Following are some exercises to reinforce the rules and exercises given in the text.

Correct the punctuation and capitalization where needed, in the following paragraphs taken from seventh grade papers. Give reason for your correction in each case.

1. Last sunday it was so cold and stormy. That you couldent hardly step out doors unless you would about freeze.

2. A hot day about one of the Hottest days that I can remember was when the sun was blazing down drying up the creeks stream and rivers I was going up a hill and the sun made me fell so drowsey that I thought I would never reach the top

3. The day was very stormy The clouds were reising from the west which were very dark indeed, that made one feel like staying at home.

4. It was a summer day. When a big thunder storm came out of the north. It came very suddenly and people were running for shelter.

5. When dad missed me he asked Dan where I was Dan was my brother you will remember.

## GENERAL STUDY SIX—HOMES AND HOME-MAKING

The home life line is one of the most vital of all lines of work. Our schools have been too slow to develop this work in training pupils. Here is offered an opportunity to bring the school and the home into closer correlation through giving vitalized lessons in language on home life topics.

In the program of studies provided, will be found material enough to fill a **full month**.

### First Week. Homes and Home Work

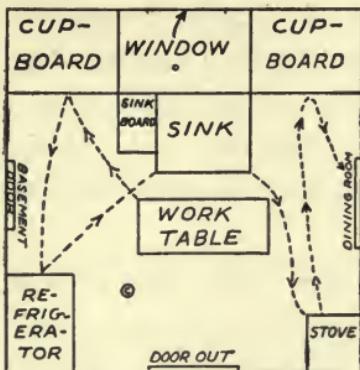
Exercises 66, 67, and 68 point the way towards socialized lessons in:

1. Describing picturesque homes.
2. Building explanatory paragraphs.
3. Discussing and debating live topics connected with home-making.

During the last named study, **Home Sanitation and Health Studies** are brought into close correlation with language work.

The effort should be to help the pupils to think clearly and to express themselves well on these practical subjects. Pay especial attention to sentence and paragraph building during this week always with the view of helping the pupil bring out effectively thoughts worth while.

The following composition was produced by a seventh grade pupil while working out this project:



### MY KITCHEN

My kitchen is a small, cozy, bright room finished in white enamel. My floor is covered with blue and white linoleum. The walls are a pretty, light cream color. The door to the dining room is fixed so that it can swing back or forward as desired, while the other doors will open only one way.

The furniture is all white enamel with a little bluebird design on it. In one of my cupboards my pans are kept and in the other my china dishes which also have the bluebird design, like the furniture. My furniture also is nicely arranged so that it takes little walking to prepare a meal. The stove is coal and gas combined, with white enamel decorations. By my windows I always try to keep a pot or vase of flowers.

—Jeanette Holz.

### Second Week. Foods and Cooking

A kind of double subject is provided here under the titles:

1. Cooks and Cooking (Exercises 69 and 70).
2. How Homes are Supplied with Food (Exercises 71 and 72).

The thought is to give both boys and girls a rich selection of subjects from which each may choose **one** to develop into the form of a **little lecture**, or an **illustrated article** wherein the subject is rather completely developed.

The project has proved to be one of real merit and interest. To illustrate what may be done, the following instances are given:

One seventh grade boy in a certain ungraded school in the Middle West chose "The Silo" as his subject. He spent a week or more working out his article, studying the silo, making sketches and taking pictures. The result was worthy of publication in the best farm magazine.

Another lad took "The Honey Bee" for his topic. Commenting on the little talk this pupil gave before the class, one of his classmates said "Why Harold talked for half an hour to-day on the honey bee. I never knew there was so much to be learned about bees as he told us."

One girl, whose father owned a sheep herd, took up the sheep industry and wrote a most interesting essay illustrated with kodak pictures she had taken while visiting the herd at various times.

The possibilities for individual work within the project are limitless. Keep these thoughts clear in working out the study:

1. Each pupil should choose **one subject**, close to his interests, on which he can get materials at first hand. Book studies of the subject, if no other source is available, may be followed, but **original investigation brings the best results**. The idea is to get original self-expression.

2. Pupils should be trained to build up their paragraphs into longer compositions. Work for unity in these compositions.

An illustration of the following actual lesson will make this thought concrete.

A certain seventh grade class had been set to working out a project on **Poultry Raising**. The pupils were making oral

reports of progress. When a visitor entered the room, one boy was talking in a rambling way about poultry raising.

The visitor listened awhile, then, having been invited to take part, asked:

“What are you talking about, my boy?”

“’Bout raising poultry.”

“Don’t these boys and girls know how to raise poultry?”

“I guess they do.”

“Then why take their time to tell about it?”

“Well, the teacher told us to talk about some subject like this, and I took **Poultry Raising** because I knew most about it. Father is a poultry raiser.”

“Then you certainly should be able to tell us something worth while,” suggested the visitor. “What would you like this boy to tell us about poultry raising, class?”

“I’d like to know how to make poultry pay,” said one pupil.

“Very well, can you do it, my boy?”

“I think I can.”

“Go ahead. What will be the title of your talk?”

“Making Poultry Pay,” ventured the pupil.

“That gives a clear center for the talk. Now what is the first point you wish to make?”

“Well, I’d choose the right kind of eggs.”

“Very well, tell us something about choosing eggs.”

The pupil made a clear-cut paragraph on selecting eggs.

“What is the next point to be made?”

“Getting a good hatch.”

A discussion of the hen method and the incubator method followed.

“What next?”

“The young chicks must be well cared for.”

A paragraph was made giving practical directions on the care of chicks. Next the question of marketing the product was taken up. The subject was thus developed step by step.

Meanwhile the rest of the pupils were getting a real lesson in organizing a composition or lecture. When their turns came, they were ready to give their titles and block out their subjects point by point.

Talking to a point and talking with a real purpose counts. Pupils should be trained, through such motivated practice as is provided for within this project, and as is suggested in the instance just given, to think straight and to express themselves clearly, interestingly, and convincingly.

### Third Week. Home Pleasures

The right home spirit is most essential. In cultivating the spirit that makes happy homes, the school can and should play a real part. This fine purpose may be accomplished by dealing in a vital way with such lessons as are found in Exercises 73, 74, 75, and 76.

The exercises offer opportunity for a series of rich socialized lessons on:

1. Songs for the home.
2. Verse making about the home.
3. Writing letters to home folk.
4. Writing paragraphs on home topics.
5. Creating entertainment for the home.

### Fourth Week. The Home Library

Exercise 77 offers an excellent chance for the blending of language and literature. Right reading habits may

be promoted and guided by having socialized lessons on favorite books and favorite authors.

Building up the home library by making book presents on birthday and holiday times is a topic also worth discussing. Exchanging books, the proper arrangement and care of home libraries, reading choice poems and stories aloud and the story-telling hour, all are topics well worth discussing.

The thought uppermost in Exercise 78 is to train the dramatic instinct. In these days of sensational plays and "movies," there is greater need than ever for the school to exercise a direct and potent influence in guiding the pupil's love of the drama in all its various forms.

This uplifting influence may be brought to bear (1) through the working out of plays wherein choice stories, as suggested, are dramatized; and (2) through a frank expression in socialized language lessons of likes and dislikes in the plays as they are being portrayed.

#### GENERAL STUDY SEVEN—WORDS AND THEIR WAYS

A definite effort is here made toward overcoming the slang habit by building a choice and ready vocabulary. To this end a series of practical exercises is provided as follows:

1. A confidential talk on the "slang habit."
2. Practical exercises in finding expressions to overcome slang.
3. Exercises to enrich the vocabulary.
4. Studies in synonyms and antonyms.
5. Word accuracy, a dictionary exercise.

6. Review lessons in correct usage.
7. Word families linking English with Latin.

**Four weeks** may well be given to the working out of the foregoing program. Even longer attention, if time permits, may be given to this work. The studies are flexible, each offering excellent opportunity for expansion or contraction according to the pupils' language needs as they have been revealed in oral and in written work throughout the year.

The lessons are so definitely blocked out that further special directions outlining a day-by-day program seems superfluous here. The following are a few practical suggestions, however, that make clear some important points:

#### **i. Dealing with the Slang Habit.**

The spirit of the introductory Exercise 81 should prevail here. The pupils should be taken into confidence regarding slang; it is their problem. The problem will be most quickly solved when the learner has the right attitude towards the work.

From the following actual schoolroom incident should come some help to guide teachers in dealing with slovenly speech.

A certain pupil came to the teacher at the close of school and said,

"I aint goin' to be at school to-morrow."

"You mean, 'I'm not going to be at school,' don't you, Will?" suggested the teacher.

"Well, you understood me, didn't you?" returned the boy, insolently.

"Yes, I understood," said the teacher quietly. "Now, my boy, you don't have to say 'I'm not going.' You don't have to brush your hair; you don't have to keep your teeth clean; you don't have to keep your clothes neat. There are a thousand and one things a person does not **have to do** in this life. He can go on using slovenly speech if he wishes to do so, or wearing slovenly clothes; but he will pay dearly for the privilege in the long run.

"Remember this, laddie: One is judged, first of all, by his speech and by his personal appearance. It is not my problem; it is yours. Can you afford to be slovenly in your language?"

## 2. Cultivating the Dictionary Habit.

Exercises 83, 84, and 85 offer an excellent opportunity to develop habits of accuracy in the use of words. A definite study of the dictionary is called for at this point. Pupils should be trained to use this important tool of learning, constantly and intelligently.

The synonyms should be discussed and their various shades of meaning shown by giving sentences in which they are aptly used. These sentences may be original or quotations from literature.

## 3. Reviews in Correct Usage.

In Exercise 86, some of the most troublesome forms of verbs and other parts of speech are given thoughtful attention. These should be mastered, if possible, by practical lessons and drills, such as are found in the text. Use blank-filling exercises. Let the pupils find and make sentences illustrating the proper use of troublesome forms.

A complete review of "The Twelve Tables of Correct Usage" may also be given at this point if deemed necessary. See Sixth Grade pages 197 to 201.

Particular attention should be given to the errors that persist. What drill should be given must be determined by the needs of the class as revealed in their oral and written work.

It is very probable that "aint," "this here," "John he," "hadn't ought," "have got," with the "and" habit may have been carried over by a few pupils into the seventh grade. If so, deal with these and other like errors by stimulating a pride in pupils to overcome them.

These review drills should be mainly individual work. It is not likely that the majority of the pupils will need them. If they do it is clearly evident that the work in correct usage has not been well done in the preceding grades.

Have each pupil keep a notebook in which he records his own trouble-makers, and makes drills for self-correction.

For illustration:

Sit, Set	Rise, Raise
sit, sat, sitting, sat	rise, rose, rising, risen
set, set, setting, set	raise, raised, raising, raised
I was sitting by the window. I had sat there half an hour when my cousin came and sat beside me. "Why do you sit here so soberly," she asked.	He rose slowly, walked to the window to see the rising sun. When it had risen, he went back to his couch, and did not rise from it for several hours.

The thought here is to drive straight at the "trouble spots," and also to stimulate self-effort on the part of the pupils in clearing these away.

Another good drill method is to have written on the board, or if possible to have mimeographed such exercises as the following:

choice	lie, lay	reason
lying	The boy was _____ on the grass.	Means "reclining"
laid	He _____ his hoe down.	Means "placed"
lay	The tired soldier _____ under a tree.	Means "reclined"
may, can		
may	Mother says we _____ go.	Means "permission"

#### 4. Getting a Foretaste of Latin.

In Exercise 89, English and Latin are brought into correlation. This little study of words derived from the great "mother language" is but a taste of the work that should be given. Word accuracy can come only from an intensive study of word families.

A week or more may well be given to this work. The language, reading, and spelling lessons should all be made to reinforce these lessons in word derivation. Here again is a good chance to cultivate the "dictionary habit." The teacher should make the most of it.

The net result to come from the various word studies just outlined should be an enrichment of the vocabulary and a proper pride in the use of clear, clean speech.

## GENERAL STUDY EIGHT—THE POET AND HIS ART

Cultivating the spirit of authorship is the central purpose in this study. This does not mean that every pupil will be made a poet. But an appreciation of poetry may be awakened in every one. Out of such appreciation may spring poetic expression.

A keener pride in proper language will certainly come from studies such as are offered in Exercises 90 to 99. Opportunity is afforded for both practical and inspirational work as suggested by the following topics:

1. **Legends about the first poet.** In these studies the real meaning of the poet's art is made simple and concrete.
2. **Study of poetic quotations showing plainly the poet's art.** Language here is blended beautifully with literature.
3. **Studies in sound and sense.** This work has double value. It cultivates appreciation of word art, and makes clear the necessity for proper enunciation.
4. **Exercises in enunciation.** A complete review of the type trouble-makers in enunciation and pronunciation is given here. Well directed drills to cultivate and fix right habits in articulating words are provided.
5. **A literary recital.** Reading and language are correlated here. The importance of proper voicing of literature is emphasized through the socialized recitation.
6. **Composing Poetry.** One of the most delightful exercises in language is provided for in these lessons.

The pupils are given an encouraging opportunity here to express themselves in verse. Simple studies of verse forms are made.

Out of these exercises have come and can come some most gratifying results. The following poems from seventh grade pupils came out of this exercise. They suggest its possibilities.

#### THE NIGHT ARTIST

There is a queer little artist,  
Who paints in the cold night hours  
Beautiful pictures for us,  
Of wonderful grasses and flowers.

He paints majestic, rugged mountains  
That reach to a snow-white sky,  
And a beautiful crystal fountain  
Flowing close by.

No one has seen, nor will see,  
This queer little man,  
His brush, nor his palette,  
His home, nor his land.

Do you know this queer little artist,  
Whose canvass is the window pane?  
If you haven't already guessed,  
Jack Frost is his name.

—Ross Shriver.

#### TWILIGHT

Softly the twilight steals,  
Over hill and dale.  
Soon the stars begin to creep,  
From out their hidden vale.

The moon with glorious brilliancy  
Steals out upon the night.  
To cheer the weary traveler,  
And guide him with its light.

Far away in the distance  
Is the cry of the whip-poor-will  
Then night time falls over all  
And the summer night is still.

—Kenneth Harkness.

### WASHING DISHES

Washing, Washing Dishes,  
Do them as you please.  
Slower, slower, slowest, but the quicker way is best  
For the sooner that you get them done  
the sooner you get to rest.

But oh, how I do hate them!  
I hear morning, noon, and night,  
Its, "Oh, come wash the dishes  
And do them up just right."

I wash the dishes, pots, and pans;  
Then sit down and fold my hands.  
So then I think when I am through,  
It's the easiest thing I have to do.

—Opal Hall.

What steps are necessary to produce good results?

An atmosphere for poetic expression must first be created. This may be done by giving the pupils an encouraging opportunity to talk on some poetic subject close to their lives; as, the prairies; the mountains; the woods; the streams; the birds; the animals; sports and games; companions; home; the holidays. Many interesting subjects offer themselves here.

As the pupils talk, poetic lines may frequently come. The following are examples of such lines:

I love the leaping canyon streams.  
The prairies are a prayer of peace.  
What do you say, saucy bluejay?  
Silvery lake in the woodlands.

Any such line that strikes a clear musical lead towards a sentiment or thought worth developing, will give a good start towards a little poem. Let it be followed up by the pupil.

The aim should be to keep the expression spontaneous and free.

When the pupil has given an individual expression, the teacher should, by suggestion and direction, help him to perfect the poem. Let the pupil's originality, however, be preserved. The effort should be directed only towards bringing his native grain up to its best.

Shall the principles of prosody be taught?

Not at the outset. Technical teaching of such matters as meter and feet had best be left till later. The natural instinct for rhythmic expression is rather strong in most pupils. Given a little encouragement and easy rein, it generally keeps true.

Lessons like those offered in Exercise 99 should follow, not precede the verse making.

Out of the work should come delightful little booklets of verse. Art and language may be blended to bring these up to most artistic forms.

The spirit of authorship, with literary appreciation, and artistic enunciation, are the results to be worked for in these lessons. Nothing better can come from the language work than these desirable results.

#### Review of Seventh Grade Work

At the close of the seventh grade course the class should be given a round-up review of the essentials

emphasized throughout the work. The chief aims have been to cultivate:

### 1. Skill in Building Paragraphs.

Paragraph unity and paragraph connection are the main points to receive attention here. Use the pupils own notebooks and papers to cultivate skill in organizing their compositions.

For example take the following seventh grade composition:

#### THE BATTLE OF WOUNDED KNEE

Since the time the first white settlers came to the west there have been numerous uprisings among the different tribes of Indians. These uprisings were caused by religious maniacs. The most serious was the Ghost Dance War of 1890-91.

The ghost dancers were followers of a certain Indian who called himself the Messiah. He had offered a hope of a miraculous intervention in behalf of the red man on the part of the whites.

This became a religion among the different tribes. In some it soon died out, however, it was still believed by many whose numbers were great enough to become a menace to the white man.

Fired by their religious zeal inspired by Sitting Bull and led by Chief Wounded Knee the Indians took up arms against the white settlers.

The homesteaders took their belongings and rushed for Chadron pursued by the savage Indians who were met by General Brook and a small army.

In this battle which was afterwards called Wounded Knee three hundred Indians including women and children were mown down within a few minutes by the enemies' machine guns. Very few white men were killed.

It is believed by many that the Indians should not have been greatly blamed for their part in this uprising as they were led through their superstitious fears by the chief "Sitting Bull" who was crafty enough to impose upon them, turning their fears into hatred against the white-man. Also in the battle of Wounded Knee, the Indians were not well prepared to fight, were not expecting the dreadful assault of the soldiers, and had no chance to put their women and children in a place of safety.

This was the last uprising of the Sioux. Their chief, Sitting Bull, who was largely responsible for the war was killed. They seemed to

realize the power of the white man is too great for the Indian to rebel against and have become more law abiding.

Observe closely the paragraph structure asking yourself these questions: How many paragraphs are made by the writer? How many points are developed in the story?

Make a brief outline of these points; thus,

- a. Numerous uprisings among Indians since whites came.
- b. These uprisings caused by religious maniacs.

Why should the first two paragraphs be made into one? Show how this might be done. What other paragraphs also might well be blended? Which of all the paragraphs is constructed the best? Why? Are the paragraphs connected smoothly and naturally? Show how each grows out of the other.

### **2. A Sure "Sentence Sense."**

Reinforce here the effort to cultivate (1) a sense of unity; (2) a sense of subordination; and (3) a sense of quotation. The especial aim of all these is to help pupils construct clear sentences. The senses of modification and of emphasis will be given more definite attention in the eighth grade.

### **3. A Rich and Ready Vocabulary.**

Overcoming the "slang habit" by helping the pupil find alive and useful words, has been the aim here. The "dictionary habit" should be reinforced and an accurate use of words encouraged.

**4. The Spirit of Authorship.**

This important phase of the work has just been discussed. The cultivation of appreciation of literature and the ability to produce it should be carried forward throughout the high school.

## EIGHTH GRADE LANGUAGE

LIVE LANGUAGE LESSONS—THIRD BOOK, PAGES 175  
TO 418

### GENERAL OUTLINE AND SUGGESTIONS

The course planned for the Eighth Grade is divided between:

1. Socialized Studies in Oral and Written Composition.
2. A Brief, Practical Course in Grammar.

The following is a general outline of the work with general directions for carrying out the course.

#### Socialized Studies in Composition

Maximum: Exercises 100 to 120.

Minimum: Omit Exercises 106, 107, 109, 115, 118.

##### 1. Making School Newspapers.

- a. The reporter's work—reporting the news—making school newspapers.
- b. Editor's work—writing editorials.
- c. Debating live questions, and talks on current topics.

##### 2. Creating Original Stories.

- a. Story studies.
- b. Dramatizing stories.
- c. Telling and writing stories.

**3. Tales of Travel.**

- a. Travel talks.
- b. Sketch books.
- c. Letters and diaries.

**4. Recreation.**

- a. Favorite pastimes.
- b. "Hobbies."
- c. Leisure hour books.

**5. Songs and Speeches.**

- a. Creating class songs.
- b. Making public addresses.

**Course in Practical Grammar**

Maximum: Exercises 121 to 235\*.

Minimum: Omit Exercises 140, 141, 142, 143, 146, 147, 148, 149, 159, 165, 167, 168, 169, 178, 187, 188, 189, 194, 196, 226, 235.

**Section I. Studies in Sentence Structure****1. Sentence Building.**

- a. The sentence as the language unit. Drill for sentence completeness.
- b. Word groups within sentences. Emphasize unity of the word group.
- c. Kinds of word groups—phrases, clauses. Also teach idioms here.
- d. Base of the sentence. Drill on finding "core thought" of sentence.

**2. Predicative Verbs.**

- a. Transitive and intransitive verbs clearly distinguished.

\*Advanced Book, Part Three, Exercises 1 to 115.

- b. Kinds of intransitive verbs—linking and complete. The choice of adjective or adverb after these verbs.
- c. Kinds of transitive verbs—active and passive. Make clear the effect of the change of the voice of the verb.
- d. Direct objects and other substantives following active verbs.

3. Review Lessons in Sentence Structure and Sentence Building.

### Section II. The Parts of Speech in Use

- 4. Parts of Speech as Sentence Elements.
- 5. Study of Substantives.
  - a. Nouns in use: Number forms with collective nouns. Spelling of genitive case forms. Capitalization of proper nouns.
  - b. Pronouns. Keeping the antecedent clear. Choosing the right forms of pronouns.
- 6. The Verb in Use.
  - a. Study of the verb as the life-giving element.
  - b. Predicative and non-predicative verbs compared. The use of verb forms in asserting, assuming, and suggesting action.
  - c. Practical study of participles, gerunds, and infinitives.
- 7. Adjectives in Use.
  - a. Study of the adjective as the descriptive element.

- b. Drills in proper use of number forms with limiting adjectives.
- 8. **Adverbs, Prepositions, Conjunctions, and Interjections in Use.**
  - a. Applied lessons on these various parts of speech.
  - b. Exercises and drills to fix habit of using them.

### Section III. Inflections

- 9. **Practical Study of Inflections.**
  - a. Inflections reduced to lowest terms. Rule of agreement.
  - b. Various inflections studied. Drills on troublesome forms.
- 10. **Lessons and Drills on Troublesome Auxiliary Verbs and Principal Parts of Verbs Commonly Misused.**

### Points to Guide Teachers

- 1. About two-fifths of the time should be given to the socialized studies in composition work; three-fifths to practical grammar.
- 2. It seems wisest not to divide this time, as is usually done, two days per week to composition, three to grammar. Better results will come from following such a suggestive program as is here offered for general guidance:

**Composition:** The newspaper. News writing. Talks on current events. Making a school paper. Exercises 100-103 inclusive. Time: Four weeks.

**Grammar:** Studies in sentence building. Exercises 121-149.  
Time: Seven weeks.

**Composition:** Story writing. Exercises 108-110. Recreation. Exercises 115-117. Time: Three weeks.

**Grammar:** Parts of speech in use. Exercises 150-207. Time: 8 weeks.

**Composition:** The newspaper. Editorials, and debating on live questions. Making a special edition. Exercises 104-107. Time: Three weeks.

**Grammar:** Inflections. Exercises 208-235. Time: Five weeks.

**Composition:** Talks and sketches of travel. Exercises 111-114. Closing words. Exercises 118-120. Time: Two weeks.

**Grammar Reviews:** Four weeks.

**Composition Reviews:** Three weeks.

The foregoing program should be adapted, of course, to fit local conditions. It will be necessary in short-term schools to reduce the time allotted to the work.

### Special Aims for the Eighth Grade

#### 1. Fluency with Accuracy is the slogan.

The central purpose of the course is still to give the pupils vital practice in expressing themselves on worthwhile subjects close to their lives. The pupils should be encouraged to express themselves freely. Greater accuracy, however, should be exacted.

#### 2. Grammar should now be emphasized clearly as a separate study.

A brief, practical course to round out and clinch the language-grammar lessons and drills previously given is provided. This study of grammar is **vitalized**, not **formalized**.

### Helps in Composition Work

The course in composition planned for the eighth grade provides a series of practical projects as follows:

1. Creating school newspapers.
2. Debating live topics.
3. Writing and telling stories.
4. Giving travel talks and writing letters of travel.
5. Discussing leisure hour "hobbies" and recreation.
6. Preparing speeches for school and other audiences.

The studies are purposely left flexible. Eighth grade pupils should be able somewhat successfully to choose within easy limits their own subjects and projects, and work these out along original lines. Initiative and vitality may thus be cultivated.

This suggestion of liberty in expression must not be taken to mean license. It is essential that the class be kept within certain well defined boundaries, if substantial progress is to be made. This necessary direction is provided for in the course as given in the text. A few further suggestions to mark the plan more plainly for both teacher and pupil are given in the following helps.

### Standards of Attainment

#### Composition

Pupils are ready for promotion from the eighth grade when they show in their everyday speech and writing:

1. Ability to build a clear unified paragraph on some vital topic close to their lives. The following uncorrected examples taken from eighth grade pupils show "A" grade work:

### WHY I AM GLAD I LIVE IN AMERICA

I am glad I am in America because in America everyone is equal. We do not have to pay taxes to support an army that kills women and children. We have free schools and every privilege a person can want. Every person has a chance to rise. *In America it's not where you came from, it's you.*

### WILLIAM PENN'S HOUSE

Wm. Penn's house is located in Fairmont Park near the zoo. It is a small red brick structure with a large grass plat around it and a gravel walk leading to it near it is a pump. Inside there is a cement floor.

A casual observer could see at a glance that it was just as clean as when Mrs. Penn took care of it herself. The white finished wood across the gable is spotless. Out of one slanting side of the roof is a chimney of red brick. From a short distance away it looks neat and makes a pleasant contrast against a blue cloudless sky.

**2. Ability to organize a composition of several paragraphs.** Following is a carefully prepared product from the eighth grade:

### AUTOBIOGRAPHY OF A WATCH

"Tick, tock, tick, tock," say I in the morning when I have been wound up.

I am a poor dollar watch with a nickel-plated back, rather battered and rubbed. But I am still alive, as you can tell by the way my heart beats.

My glass-covered face has been smashed a number of times. Somehow I managed to brave the operation of putting on a new glass epidermis, and I am now as well as ever.

I admit I am very good looking, for I have fine clean-cut hands, an honest, open-hearted face, with a bright little second hand continually keeping up with the time.

I am everybody's friend, for I tell the children in school when they may go, and also give the men and women, working in large factories, their permission to go after a hard day of work.

Now, my friends, thinking I have told you enough of myself, I will continue in my pursuit of Father Time.

**3. Ability to write a neat and business-like business letter, an interesting and correct friendly letter, a brief news story, or a short editorial on a vital topic.**

4. Ability to make a little travel talk, to tell a short story, or to give a little speech on some subject of interest.

### GENERAL STUDY ONE—MAKING THE SCHOOL NEWSPAPER

Here is a project with a challenging appeal. It offers an opportunity for vitalized composition work in the following lines:

1. Reporting news.
2. Writing editorials.
3. Creating cartoons.
4. Working out advertisements.
5. Writing poems and feature stories.

The beginnings of news writing are comprehended in the project. In working it out the pupils should gain a keener appreciation of the work of the press. They should develop some ability also to write news stories, editorials, and other journalistic compositions.

The work should not be carried too far at this time. Only an informal study of the journalistic art, reinforced by some elementary work in creating newspapers, should be attempted in the eighth grade. More thorough work along this line can be done in the senior high school.

The following are some things that have been done with excellent results by eighth grades in certain schools:

1. Reporting school news regularly for the local papers.
2. Creating manuscript or typewritten newspapers once a week or once a month.
3. Creating and printing special issues of the newspapers once a quarter or once a year.

The first effort should be directed towards awakening a live interest in the work of the reporters. The text opens the way for this to be well done.

Following the study of Exercises 100, 101 and 102, let the pupils either visit a news plant or bring in clippings of news stories.

In succeeding lessons, they may be given opportunity to create a little newspaper for themselves by:

1. Playing the part of real reporters gathering and writing real news.
2. Practicing the art of telling a news story.
3. Selecting and arranging in best form the stories they write.

The following account of a visit to a newspaper plant is by an eighth grade pupil. It shows clearly the keen interest of pupils in this kind of work.

#### THE NEWSPAPER PRESS

Having arrived at the newspaper building, our excellent guide took us to the press room.

A big roll of plain paper weighing around 1,800 pounds was lifted to two arms reaching out from the press. This work is done by a crane, built into the press, which is worked by hand. The loose end of the paper is shoved over a rod and down around a huge roller with the casts on it, then pulled up over some rods and over another huge roller with the casts on it. This last roller prints the opposite side of the paper from the side the first roller prints.

It then slides, evenly, over two diagonally placed bars to take the paper from one side of the machine to the other. It then slides over a triangular piece of steel. This finds the middle of the paper. The paper is now run between two rollers which crease it. The rollers are directly under the triangle. These rollers fold the paper exactly right. A roller that has two blades on it turns a half revolution for every sheet of paper. This cuts the printed newspaper. Some steel fingers get the newspaper and pull it on some leather straps which pull it out to a waiting man. Every fiftieth paper comes about two inches higher than the others. The

man takes them fifty at a time and puts them on a truck. This is the way they count them.

The green sheet is slid right over the rest of the paper at the end, that is, it's folded and cut with the other paper.

There is an ink trough for every printing roller. The ink is pressed on to a leather covered roller and is transferred on to about five rollers in turn till it comes to the printing roller. So the ink will be even, they have these rollers. If you dip your finger into the ink and then hold your finger straight up and down, the ink won't run it is so thick.

The World-Herald has three presses, with one for the Comic part of the Sunday paper. On Sunday about three carloads of paper is used. If one of the presses gets out of order the other press is started immediately.

—Paul L. Hoffman.

## GENERAL STUDY TWO—CREATING ORIGINAL STORIES

Another study of compelling interest is offered here. That boys and girls are always eager for created stories, is shown by their intense interest in the "movies," in fiction, and in the drama. This interest may be turned to good account in language work.

A teacher of English was visiting the schools in a mining camp recently. He was taken into an eighth grade made up entirely of foreign children.

"These boys and girls are very unresponsive," the teacher quietly informed the visitor; "It is almost impossible to get them to talk."

The visitor had a feeling that every pupil would express himself, if the teacher struck the line of the pupil's liveliest interest.

"What do you boys and girls do here to have fun?" came his first question to the class.

"Go to the 'movies'" came the quick response.

"What play have you seen lately that you liked?"

"The Black Glove," said one girl; "The Copper Claw," shouted a boy.

"What is 'The Black Glove' about?"

The Italian lassie's dark eyes sparkled as she stood up and began vividly to picture the play that had recently thrilled her. Then the boy followed with his story of "The Copper Claw."

Their language was full of "The man he," "This here," "That there" and other slips in language. But they told their stories fairly well; and they revealed at the same time their story tastes. Here was a golden opportunity tactfully to slip in suggestions to guide their tastes aright.

The moral is plain: Teachers should help pupils to an appreciation of choice stories. This help can best be given in two ways:

1. Lead them to tell of the stories they like best.
2. Give them a chance to create stories.

There are rich opportunities in the latter type of exercise for cultivating the spirit of authorship.

Beside following the suggestions in the text, lead the pupils to try their hand at making scenarios or in creating little plays for their own and others entertainment.

#### GENERAL STUDY THREE—TRAVEL TALKS AND SKETCHES

A good way to open this project interestingly is to make an outline map of our country on the board.



Then ask: Where have you traveled in our own land?

Let the pupils each indicate by lines or dots the trips they have taken. It is often surprising how many places in our land and even in foreign lands have been visited by pupils in any given class.

What is one of the most interesting sights you have seen in traveling?

This question practically always brings a ready response, and leads to an exchange of more or less delightful travel experiences.

The suggestion in Exercise 111 will serve further to draw out the pupils and open up the project fully. Following the directions in the text, the work may then be carried forward easily step by step to these desired results:

1. Travel talks by each pupil.
2. Sketch books on travel, either by the class working together, or by individual pupils each working out a booklet.
3. Diaries of travel.

4. Real letters of travel, business correspondence, and telegrams.

A month of practical work may be given, if time permits, to this work. The study offers a rich opportunity for motivated practice in speech and in writing.

### Planning the Talks

To make a good outline the pupil should **choose an apt title.**

The effort here should be to get something which attracts and at the same time suggests the center of the talk. For example: **The Niagara of the West; Around the Alamo; Rip Van Winkle's Land; The Dead Sea of America.**

Then mark plainly the steps to be taken in developing the subject. For illustration:

#### **Around the Alamo**

- a. What is the Alamo? Brief explanation of the old mission.
- b. What made the Alamo famous? Read the story of the Alamo.
- c. The historic shrine as it is to-day.
- d. Other historic places near the Alamo.

Various plans may be followed in arranging such a talk. The pupils should take their own lead, being tactfully guided by the teacher to bring out their own pictures and thoughts in order and to give them personal interest touches. The talk should be illustrated, if possible, with drawings and pictures.

### Some Excellent Results

The members of a certain eighth grade class were led to tell of their travel experiences. Practically every pupil had taken a trip to some interesting place. One boy told of his visit to the Panama Exposition. For several days he worked, gathering and organizing his materials, and arranging pictures to illustrate his talk.

He gave his little lecture with considerable nervousness. His teacher felt that he had all but failed; and the boy's father, who was present, was not sure that the result was worth the effort.

Afterwards the boy made a trip with his parents through the Yellowstone. During the journey the boy was greatly interested in gathering pictures. One night after returning, the father came home just about dusk and found about twenty-five people, old and young, on the lawn back of the house. There, between the maple trees, was hung a white sheet. His boy stood with a pointer, while a younger brother was throwing pictures on the screen. The neighbors and their children were being taken on a trip through the Yellowstone Park by these boys.

When the show was over the boy said to his father, "You know, daddy, I don't think it is fair for us to have had such a wonderful trip unless we share it with somebody."

Another instance comes from a class which was having imaginary journeys. Led by their teacher, who had traveled widely, these pupils had worked out rather interesting fanciful trips over all the world.

A visitor, asked to speak to the children, said, "I am wondering whether you boys and girls haven't taken some real trips. How many of you have always lived in this state?"

Only two hands were raised. Thirty-five pupils were in the class.

"Where have you lived?"

The pupils began to tell. Twenty-seven different states and four foreign countries were named.

"Have you ever told one another of the real trips you have taken?"

"Oh, no, we had to tell of imaginary journeys."

"Well, your imaginary sketches are good. I think, however, that you might do even better if you described real scenes, don't you?"

A year later the visitor returned. The teacher had gone to another school. She had left, however, something to show clearly that the suggestion had been taken seriously. A beautiful booklet of travel sketches was presented to the visitor. It had been produced by the class; every pupil having contributed one sketch illustrated with drawings, post cards, or kodak pictures. The title of the booklet artistically done on the cover was: "*Our Own Trail.*"

#### GENERAL STUDY FOUR—RECREATION

One of the most serious problems to be solved by parents and teachers is how to train boys and girls to fill their leisure hours both pleasurabley and profitably.

Here is a helpful project leading to that desired result.

Pupils, stimulated to talk of their pastimes and their hobbies, can help one another find wholesome fun and

real education through proper play. Excellent oral and written expression grows out of this work. It is of vital interest, and so flexible as to give opportunity for many different kinds of work on various subjects. The following are some of the language results that may come from the study:

1. Descriptions of plays and games.
2. Story hours.
3. Talks on favorite books and authors.
4. Talks on inventions.
5. Letter writing to companions and friends.
6. Making of leisure hour booklets.

**It is not expected that the pupils shall take more than one, or at most, two subjects.** The effort should be to get each to find the subject on which he can best express himself and develop it fully.

Suppose, for example, a boy has a keen interest in baseball. Let him make a baseball book. In this he might:

1. Sketch briefly the history of the national game.
2. Describe the game itself.
3. Report some game he has watched.
4. Gather pictures of famous players, and of baseball scenes.
5. Tell of some lively game he has had with his companions, or between his school and another.

Suppose a girl is greatly interested in the "Girls' Camp-Fire Club," let her make a booklet bringing out the activities and the fun of this club.

In this she might give:

1. A statement telling of the history and purposes of the organization.

2. The rules of the club.
3. Report of some camp-fire outing she has enjoyed.
4. Songs and games.
5. Fireside fun at home for camp-fire girls.

The teacher's part is to help the pupil organize his materials. Training him to express himself in a straight line is still the main objective. Planning his talks and making a leisure-hour book, Exercise 117, will give him good practice in systematizing his thoughts and materials.

Three weeks may well be given to this general study.

#### GENERAL STUDY FIVE—CLOSING WORDS

This project is planned principally for the close of the eighth grade course. At that time the giving of programs easily motivates the study. At any time during the year, however, the study may be made vital and valuable.

The fundamental principles of effective speech are suggested in the study. These principles may be practiced not only during commencement days, but throughout the year, in the following ways:

##### Through Organizing Young Citizens' Clubs

Let pupils here first talk of some worthy work boys and girls might do for their community or school by organizing, as: "The Clean-up Club", or "The Willing Workers", or "The Good Health Club", or "The Better Speech Club." In these names are suggested the object of such a club.

Next let them organize such a club as they choose. They should learn here how to make a motion, how to elect a chairman and secretary, how to appoint a committee to draft a constitution and by-laws.

A third lesson would be the adoption of the constitution and by-laws and the electing of officers.

When the organization is effected its activities may be turned into various vital channels; as,

1. **Debating live topics.** See those in the text, Exercise 105.

2. **Giving and conducting class programs.** Pupils should be given opportunity to preside occasionally, and also to plan their own programs for various occasions.

3. **Discussing current events.** Ten or fifteen minutes each day may be very profitably given to the reporting of events of importance. The pupils should take turns in giving these reports. Use "Current Events," or "The Literary Digest," or some other worthy publication to guide this work.

4. **A cartoon program.** Pupils here should be led to bring to school some choice cartoon on a current event, and to explain its significance.

5. **Good jokes.** The telling of choice clean jokes should be encouraged. Such practice is not only a good language exercise, but it cultivates the sense of humor.

6. **Making addresses on special occasions.** Brief talks for Labor Day, Hallowe'en, Thanksgiving, Christmas, the birthdays of Washington, Lincoln, Roosevelt, Columbus, and various other people who should be remembered, may be made by pupils.

Say one thing at a time and say it clearly is a good slogan for the work. Pupils will gain skill to make one point clearly as they build sentences into unified paragraphs, into unified oral and written compositions.

## GRAMMAR

### LIVE LANGUAGE LESSONS—THIRD BOOK, PART II\*

**Live Language Lessons** provide a Climbing Course in Grammar. Each grade is given some part in the work, the lessons being adapted to the pupil's ability to master them. The following outline gives the main steps in the course:

**Primary Grades:** First, Second, and Third.

Vitalized Language Games dealing with the simpler type trouble-makers in speech.

**Intermediate Grades:** Fourth, Fifth, and Sixth.

**Tables of Correct Usage.** Lessons and drills to train the tongue are here given on the forms that commonly are misused.

**Simple Sentence Studies, The Parts of Speech, and Number and Possessive Forms,** also, are taught in a practical way.

**Grammar Grades:** Seventh and Eighth.

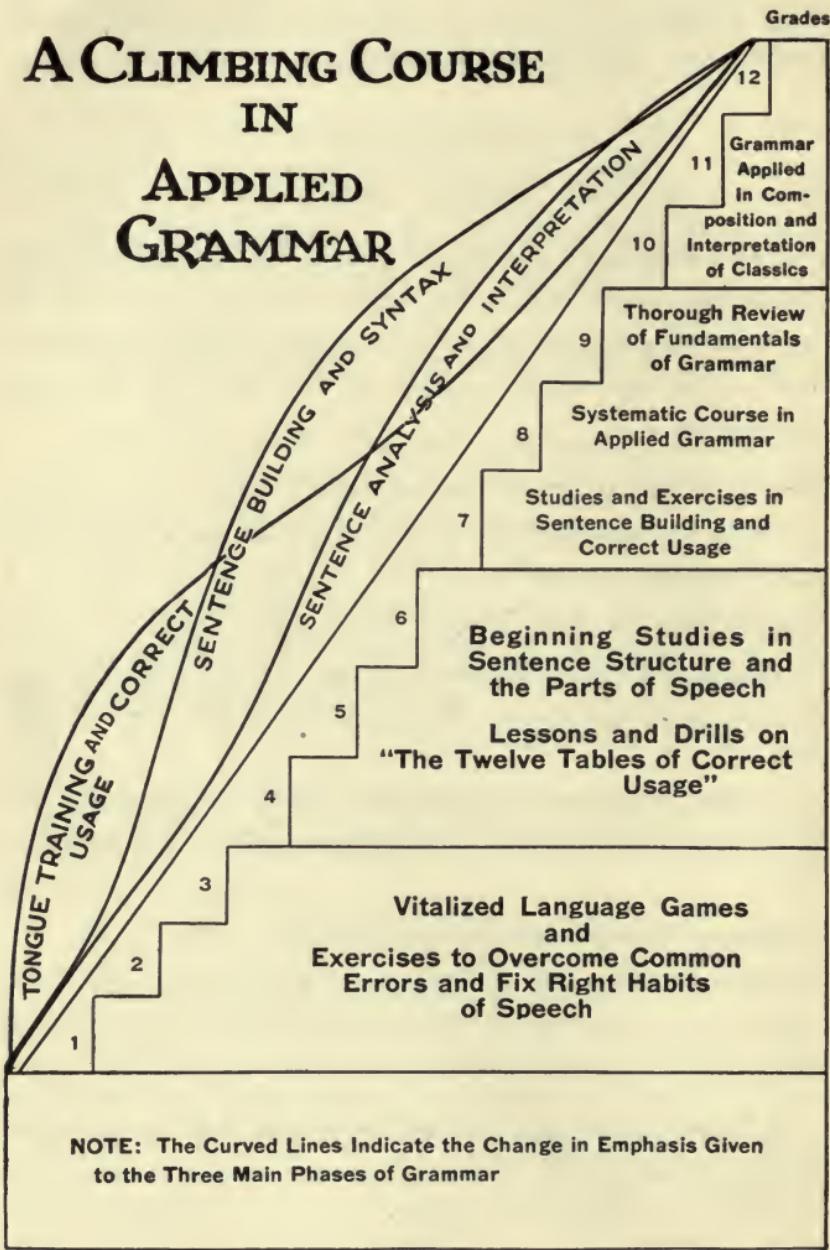
**The Five Senses in Sentence Building**—Unity, subordination, modification, transposition, and quotation—are dealt with here.

**A Brief Course in Practical Grammar** is given to round out and reinforce the work.

\*Also Advanced Book, Part Three.

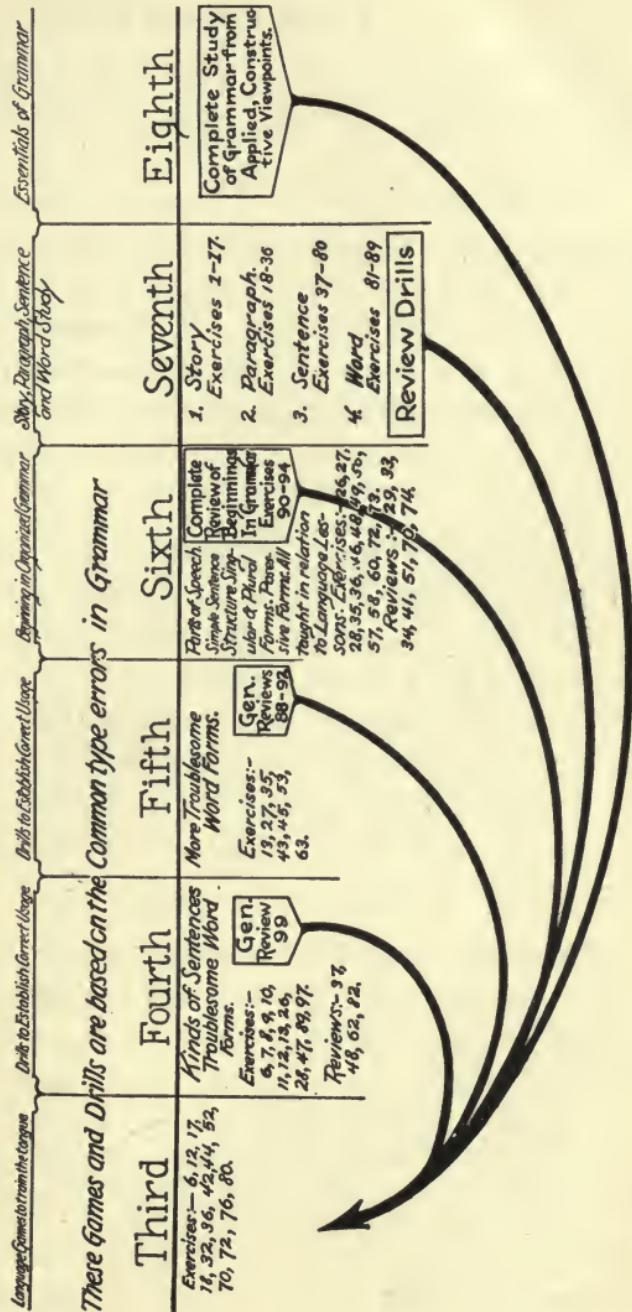
The following charts show in graphic form the general plan:

# A CLIMBING COURSE IN APPLIED GRAMMAR



# GRAMMAR

## As Organized in Live Language Lessons



### A New Point of View

Grammar can be most effectively taught only when teachers generally see the subject from the right viewpoint.

Two opposing schools of thought have been developed regarding this subject. The **formalists** insist on teaching technical grammar in practically all of the grades from chart class to college. The **expressionists** all but eliminate the study of formal grammar from the curriculum. Neither of these extreme views can be entirely right. The truth seems to lie both between and ahead of them.

**Both less, and better grammar is the thing demanded.** A well organized course in the essentials of the subject, taught from the applied viewpoint, must be given if the pupil is to get a sound building up in language.

An incident from actual schoolroom practice will give a concrete example of the working of this method.

It happened last spring that a visitor was questioning a certain class on grammar. The following is almost a verbatim report:

“What are some of the things you study in grammar?”

“Parts of speech,” came a quick response.

“Name one of them.”

“Adjectives.”

“What is an adjective?”

“Word that modifies a noun or pronoun.”

“What is the adjective good for in speech?”

“Good to modify a noun or pronoun.”

“Do you use it?”

“Guess so.”

"Give an example of the adjective."

"Red, yellow, blue, green."

Every reply showed clearly that the pupils had never thought of an adjective outside of the textbook. Their knowledge of grammar was formalized book learning, nothing more.

"You live in a rich apple growing country," suggested the visitor. "What kind of apples are grown here?"

"Jonathans," said one.

"Delicious," said another.

"What is the difference between the Jonathan and the Delicious apple?"

The pupils began to contrast and compare these varieties of apples. An applied lesson in adjectives was the result.

"Suppose you wished to advertise your apples, what sort of advertisement might you work out? Wouldn't you like to try that as an exercise on adjectives for to-morrow?"

The pupils were eager to get at the work. Their lesson had been made to vibrate; the facts had carried over into the realm of real life. Every lesson must be so taught if it is to bring results worth while.

### **The Vitalizing Principle**

The fundamental principle in all effective teaching is made clear by the foregoing discussion and illustration from the classroom. It is not enough merely to teach facts and formal rules; these facts must function through life application to be made vital and useful.

To illuminate this point by an analogy: An electrician may string the wires and place the fixtures and bulbs in a building. All these are useless until the electric current is turned through the lamps. In the teaching process

the essential thing is not only to present the facts and principles clearly but to connect them constantly with life.

### Live Language Drills

Facts, rules, and principles are well taught only when they are fixed by life-giving exercises. The fatal fault in formalistic teaching lies in its failure to clinch principles with everyday practice. The hit-and-miss method of the expressionist fails likewise because of its failure to clinch life practice with fundamental principles. Right language habits can be fixed only as the essential facts and rules are driven home by well directed, practical drills.

The live language drill system is simple and effective. Besides the practical exercises given with every lesson, it constantly gives applied drills that carry the lessons beyond the text into the life uses of language. The following directions are typical assignments:

1. Bring to class a paragraph made up of clearly constructed sentences, dealing with a topic you are studying in history, geography, or some other study.
2. Compose ten sentences, each of which contains a phrase and a clause.
3. Find and copy from the works of good writers five sentences containing idioms.
4. Find elsewhere three sentences containing quotations, each of which follows the main verb; three in each of which the quotation precedes the main verb; three in each of which the quotation is divided by the main verb.

5. Find a picturesque sentence in the writings of some noted writer. Omit the words that describe and let the class try to find them.

6. Bring to class five sentences from your reading, the meaning of which is made obscure by the misplacement of the adjective, and give the correct form of each sentence.

### The New Nomenclature

A few years ago Our Country was at sea on the question of grammatical terms. For illustration, several different names were used for the predicate nominative. It was called also attribute complement, and subjective complement. The National Education Association, coöperating with other national organizations, in an attempt to clear away this unnecessary trouble, has adopted a uniform nomenclature. The new nomenclature is used in **Live Language Lessons**. This forward step from the old to the new is made easy in the texts as old terms are retained in footnotes. Thus, when the name "linking verbs" is first found, (Exercise 131), the footnote says, "Also called copulas." Other new terms are likewise helpfully introduced. The thought is to protect the pupils and teachers until the new order of names becomes well established.

There is little need, however, for worry about learning these new terms. There are comparatively few to be learned. The most commonly used ones are:

Subject substantive	for simple subject
Linking verbs	for copulas
Predicative nominative } Predicate adjective }	for attribute or subjective complement
Adjunct accusative	for objective complement

Accusative case	for objective case
Genitive case	for possessive case
Determinative clause	for restrictive clause

Most of the foregoing terms, indeed, are not new. **Accusative** and **genitive**, for example, are used constantly in teaching other languages. The other forms also are not unfamiliar; they almost explain themselves.

### DIVISION ONE. PRACTICAL SUGGESTIONS FOR TEACHING TYPE LESSONS IN GRAMMAR

The first and central rule for the effective teaching not only of grammar but of other subjects, is this: **Teach one thing at a time.**

Lack of unity is a main and fatal fault in most lessons. Every live lesson has a central principle in it to be developed. The business of the teacher is to help pupils discover and understand the principle.

The second practical suggestion naturally grows out of the first: **Find the essential one thing in every lesson to be taught.**

The essentials to be kept clear in teaching the various phases of grammar, have already been briefly pointed out in the outline given on pages 259-262. These central objectives will be brought again into the clear in connection with the following type lessons in grammar.

#### Type Lesson I. Sentence Building

Ask any class this question: What is a sentence? Practically every pupil will answer, "A sentence is a group of words expressing a complete thought."

Then ask "What do you mean by **complete?**" The result is generally a jumble of answers showing plainly that the pupils have not faced squarely the essential part of the definition. They have learned a definition from the verbal viewpoint.

In teaching sentences, the essential thing is to lead the pupils to feel **sentence completeness**. This is the main objective in the opening lesson (Exercise 121). The thought there is expressed in various ways but the essential thing kept clear throughout is this: **Each sentence is a step forward in thought expression.**

To make the pupil really feel this is to cultivate a sure sentence sense. The pupils should have little difficulty, after the definite lessons in sentence building given in the seventh grade, to get this thought clear. The final test, however, as to whether they have it will be found in their application of it in composition work, oral and written. The following samples of eighth grade work show clearly that there is need for making the idea, "complete," carry over into the pupil's own sentence building.

#### SHELL FISHES

Shell fishes lived in the shallows and died and left there skeletons in the soft mud. The sea bottom slowly rose and land appeared. A land of marshes and forests in which grew great ferns and trees which are only found now in far south. In the swampy land lived great lizards some taller than elephants. After many thousands of years there were splendid oaks, maples, beeches, and willow trees. we find their leaves today pressed and printed in the red sandstone rocks.

#### A RAINY DAY.

It is a rainy day. One that makes you feel as if something dreadful is going to happen. the clouds are heavy and oppressing, while the air is full of mist and quite chilly. The streets glisten with the preceding rain which has made everybody dreary to their very bones.

### Type Lesson 2. Word Groups

Sentences are made up of various elements. They must contain substantives and verbs. They may also contain modifying and connective and independent elements. These different elements are made up either of single words or of groups of words.

The word group is essentially like a single word in the function it performs. This unity, or oneness, of the word group is the essential thing to be kept clear in teaching this lesson. Word groups may be either phrases, clauses, or idioms, a special kind of phrase. Each of these groups, however, is a unit in sentence building.

A good working knowledge of this essential is necessary. Pupils will gain facility in understanding and in handling the word group as they deal with it from this viewpoint. The senses of **subordination**, of **modification**, of **transposition**, and of **quotation** will be cultivated as this lesson is made clear.

For added drill the following and other like exercises may be used:

Enclose in marks of parenthesis each word group and underline the words used separately in the following sentences, taken from eighth grade compositions:

1. It was a dry hot day. The smothering wind was playing a slow hymn in the dust brown grass.
2. The white snow kept piling higher and higher on the housetops and walks.
3. People trying to keep cool were splashing and swimming in the water.
4. When the leaves fluttered down, they looked like fairies dancing in the air.

5. The wind swept through the trees with a shrill screech like that of some infuriated monster.
6. The hydroplane shot forward over the water at a thrilling speed.
7. This was Washington's headquarters when he spent that cold winter there with his soldiers.

### Type Lesson 3. Idioms

Idioms are given special attention for three reasons: (1) They are one of the most troublesome forms to be met with in sentence structure; (2) The idiom is a vitalizing element in language and it should be understood and used with intelligence; (3) In teaching idioms the essential unity of the word group is best shown.

### Type Lesson 4. Kinds of Sentences According to Use

One thing should be kept clear in dealing with this lesson: **The use of these types of sentences in the language of life.** Generally pupils are trained to name and classify sentences. The thought is seldom driven home that language effectiveness depends often on whether we put our thoughts in the form of a declarative or in an interrogative form.

Observe that the new nomenclature is used here. Sentences according to that classification are first of all of two kinds—declarative or interrogative. These again may each be either exclamatory or non-exclamatory. The text explains this point clearly.

### Type Lesson 5. Base of the Sentence

**Every well built sentence says one main thing.** To be able to find the core thought in any sentence is to be trained in sentence unity. This training is made vital

when it is turned to constructing sentences that are well unified.

The essential point to keep clear in this lesson is suggested in the foregoing paragraph. **Drill on finding the base of the sentence.** Use not only the exercises found in the text but the following sentences and others, if necessary, to make sure the point is clinched.

Underline the base of each of the following sentences:

1. The sunlight was tipping the jagged rim of the mountains with flaming gold.
2. Every dusky head was sheltered beneath the smoky canvas.
3. The sunburnt meadows, patterned with golden willow patches, made a pretty carpet for the valley floor.
4. Everyone in camp was on the alert to watch what was coming.
5. As we gradually ascended the Sweetwater the nights became cooler.
6. About thirty miles below Salmon Falls the dilemma confronted us either to cross the river or starve our teams.
7. My boyhood pranks of playing with logs or old leaky skiffs in the waters of the White River now served me well.
8. Every now and then we get down from our donkeys to talk with the turbaned merchants.
9. Here boys and men in red fez caps and long gowns are making cups and trays.
10. Above the streets is hung a matting which shuts out the sun.

#### Type Lesson 6. The Predicative Verb

The sentence swings around the main verb. To find this verb is to find the thought center of the sentence.

Drill exercises aimed at this essential will reinforce the lesson just outlined on the base of the sentence, and also help to cultivate a surer sentence sense.

A good practical application of this lesson may be found in a study of sentences by pupils themselves. Let them exchange compositions or notebooks and search for groups of words they have used as sentences, which do not contain predicative verbs; as,

1. Going down the street the other day very rapidly.
2. Also an observatory which is quite high so that visitors may have an unobstructed view on clear days.
3. The flag that one may see if one goes there.
4. As I stood near the banks of the river and watched the little ripples floating toward the shore.
5. White clouds floating across the sky and seeming to run a race with one another.

Have the pupils make the foregoing groups of words into sentences. Also have them each find five other such word groups, if possible, in their own compositions or notebooks, which they have wrongly used as sentences.

#### Type Lesson 7. The Passive Verb

Test any ninth grade class with this question: **Is the passive verb transitive or intransitive?** Most of such classes and many teachers tested the country over have answered, "The passive verb is intransitive." When asked the reason they have generally replied:

"It does not take an object."

This result is due directly to the teaching of a false definition. Many texts and most teachers have been training pupils to repeat this misleading definition: **A**

**transitive verb** is one which takes an object to complete its meaning.

The truer method of teaching these important classes of verbs is to lead pupils to feel the difference between transitive and intransitive actions. Let them dramatize these actions by responding to such commands, as—**stand, sit, talk, walk, jump, hop, skip.** Then direct them to **break, make, take, carry, bring, lift.**

Immediately they will begin to see that there are different kinds of actions to be performed. One kind does not require anything to receive it; the other does require a receiver.

#### Type Lesson 8. Dramatizing the Verb

Continue this dramatizing of various verbs until the pupils feel the difference between a **transitive** and an **intransitive** action. For example, ask each pupil to perform an act that is not received. He may **rise, jump, skip, hop, talk.** Then ask each one to perform some **transitive** action. In response to this he may **break** a piece of crayon, **strike** his desk, **lift** a book, **raise** his pencil.

The exercise to follow this first step may be the making of two lists of verbs, say twenty in each, one list giving those that express action not received; another, action which is received.

A **second lesson** in developing the essential difference between **transitive** and **intransitive** verbs may be centered round the meaning of these terms. After reviewing, by using the pupils' lists of verbs, the idea developed in the beginning lesson, the pupils may be led

to think of a possible name for these two classes of verbs—one expressing action received, and the other expressing action not received. **Say nothing about objects at this point.**

What might the verb that expresses action that is received be called? Some pupil may know the name. If not, after he has been led to think of the problem and to suggest possible terms, the word **transitive** may be given.

Draw out the meaning of transitive by having a study of the words containing "trans," as, **transfer, transport, trans-continental**. **Trans**, it will be discovered, implies a **passing over**. The action expressed by such verbs seems to be transferred from the doer over to the receiver.

With this thought made clear, the pupils will be ready for the next step—a study of the kinds of transitive and of intransitive verbs.

**Active and passive verbs** likewise should be carefully taught. To reinforce the thought that transitive verbs express an act which is received, perform some act as **breaking the chalk, lifting an eraser**. Ask the pupils to tell what was done.

"You broke the chalk," will be the reply.

"Very well, talk about the chalk."

"The chalk was broken."

"How many acts were performed?"

"One."

"In how many ways did you tell of the act?"

"Two."

Perform several transitive acts and have them express the action in both active and passive voice. Then perform an intransitive action, and have the pupils try to tell of it in two ways. Through this dramatic method the class may be led readily to see that transitive verbs are either active or passive; intransitive verbs cannot be changed. For example:

The boy lifted the chair. The chair was lifted by the boy. A transitive act expressed in both **active voice** (wherein the subject acts) and **passive voice** (wherein the subject is acted upon.)

Drill on this point until it is clinched by using sentences from the pupils' own papers, from readers, or other books. Have them find transitive verbs and change them from active to passive or from passive to active. Have them also find intransitive verbs expressing action not received. For illustration:

#### Transitive

##### Active

1. We see a house in the distance.
2. Over the door they crossed two flags.
3. I build my nest in the tall grass.
4. The people protect me.
5. My parents gave me an education.

##### Passive

1. A house is seen.
2. The flags were crossed.
3. My nest was built.
4. I am protected.
5. An education was given me.

#### Intransitive

1. The morning dawned bright and warm.
2. Everyone was lounging around.

3. Clouds floated lazily across the sky.
4. A robin was sitting on a leafy branch.
5. Two feet of snow fell that day.

A follow-up lesson on **What is the use of the active and passive voice?** will make surer the knowledge. The practical lessons given in Exercises 138 and 139 may be readily increased if necessary. The exercises in the text, however, would seem to be sufficient to drive home the vital point.

In succeeding lessons, dealing with verbs and with case, transitive verbs are again dealt with in a practical way. The essential thing at this point is to make the pupils feel the principles by giving them a clear working knowledge of the fundamental difference between transitive and intransitive action.

When the distinction between **transitive** and **intransitive** has been made reasonably clear, attention may be given to the two classes of each of these verbs.

Following the lead of the text here, let the pupils first make a study of **linking verbs**, and **complete verbs**.

The practical exercises given in connection with Exercises 131, 132, 133, 134, may be increased, if necessary; but they would seem to be ample to make the distinction between these classes of verbs clear, and to drive home their practical application. They will be taken up in other lessons later.

#### Type Lesson 9. A Study of Objects

Several lessons dealing with direct and indirect objects and the adjunct accusative are given after the work on transitive and intransitive verbs. **A complete knowledge**

of sentence structure makes the study of these various objects necessary.

Practical application of these lessons is found in sentence variety and the foundation is laid for the studies in case to follow.

#### Type Lesson 10. Cultivating the Quotation Sense

Quotations both direct and indirect, are important elements in sentence structure. The direct quotation is used constantly in stories; the indirect is used quite as much in conversation and in letter writing. It is essential that the pupil be trained to handle quotations with clearness and force.

The studies given on quotations accomplish several things:

1. They are aimed at cultivating quotation skill.
2. They give vitalized practice in using quotation marks correctly.
3. They cultivate a sense of emphasis, or transposition.

The drills, aimed at getting these results, may be readily increased.

#### Type Lesson 11. Base of Compound and Complex Sentences

The exercises given under these headings are directed towards the great purpose of all the lessons in sentence building, sentence unity or "sentence sense."

Ability to build clear, well unified sentences is directly dependent on a good working knowledge of sentence structure. There are five senses to be cultivated in sentence building:

1. A sense of unity.
2. A sense of subordination.
3. A sense of modification.
4. A sense of quotation.
5. A sense of emphasis.

The sense of unity is the mother of all the other senses. Ability to say one thing at a time and say it well means power in speech. It will be readily seen that the cultivation of this ability is the central aim of all the exercises offered in this first important division of grammar—**sentence building**.

The practical exercises with which this division is closed are suggestive only of the hundreds of like exercises that may be given to connect the principles taught with life.

## DIVISION TWO. STUDIES IN THE PARTS OF SPEECH

The pupils should come to this study with a fairly clear knowledge of the parts of speech. A brief review of these, however, will be helpful at the beginning of the work. The emphasis in this review, as in all of the succeeding study, should be placed on the **use of the parts of speech**.

**Use determines the classification.** This thought should be kept clear. Any one word may perform several distinct offices in sentence building. For example: The **train** was late. They **train** the team skillfully. The **train** schedule has been changed.

Use here such drill exercises as the following to fix in

pupils the habit of asking the question, **How is the word used?**

1. Use as two or three different parts of speech the following words:

pull	walk	tire	thread	lead
step	silver	play	strike	drive
bear	stick	light	snow	bat

2. Using the dictionary, find ten words that may each be used as three different parts of speech.

3. Compose five sentences in each of which some word is used as two or three different parts of speech; as,

We shall **ship** our goods in an American **ship**.

Another point to be made clear is the grouping of the parts of speech as sentence elements. There are eight parts of speech. **Only five offices**, however, can be performed in a sentence by these parts of speech. These offices are:

- (1) Substantives; (2) Asserting elements; (3) Modifiers; (4) Connectives; or (5) Independent elements.

### Study 1. Nouns in Use

From the use viewpoint three things are of practical moment in the study of nouns:

1. Capitalization of proper nouns.
2. Agreement of verb with collective nouns.
3. Spelling of forms expressive of number, gender, and genitive case.

The amount of time necessary to give to any of these practical phases must be determined by the needs of

the class. The following are a few suggestions for general guidance:

1. The general rules for capitalization of **proper nouns** should already be known. Make this an occasion for a good review, or a new view, of that rule; add the special rules given in Exercise 154. Make these clear with application, adding other exercises for drill, if necessary.

For additional drills use the following and similar exercises:

a. Clear away the errors in these sentences taken from eighth grade papers, giving reasons:

1. It happened one beautiful autumn day out west.
2. My uncle Tom owned a ranch near the teton river.
3. The birds were singing gayly, we were happy as they.
4. Old chief Sowiet was a brave indian, and he was always as just as he was brave.

5. King winter now has come again  
    with Jack frost and the snow  
The merry birds have flown away  
    where old south wind doth blow.

b. Have the pupils bring to class five other sentences from seventh or eighth grade papers or notebooks showing errors in use of capitals.

2. The exercises on **collective nouns** would seem sufficient at this time. These will be followed by other practical drills under the study of **Number** later in the course.

#### Study 2. Case Uses of the Noun

In dealing with the **case uses of the noun**, do not hold pupils to a thorough study of all of the forms at this

time. The lesson should be dealt with as a summary and review. All of the uses, except the **nominative absolute** and the **adverbial accusative** have been previously introduced. These two special uses will be considered more fully later under adverbs and case. It is necessary only to get a passing acquaintance with them at this point.

### Study 3. Genitive Forms of the Noun

Since the only practical difficulty met with in dealing with the case of nouns, is with genitive forms, the emphasis should be given to these forms. The nominative and the accusative forms had best be taken up in connection with pronouns.

Drill on these genitive forms in relation to their context. For example, use such dictation exercises as the following:

John's boots are black.

The soldier's guns shone.

Henry's skates are sharp.

The women's dresses were  
white.

Mary's books are lost.

The ladies' hats were sold.

Most of the difficulty comes from confounding simple plurals with genitive forms. **Ladie's**, **Marys** hat, **The boy's** have gone, are typical errors. Much practice in writing exercises like the one just given will help to overcome these faults.

### Study 4. Substantive Phrases and Clauses

Exercise 159 should be carefully studied for two practical reasons:

1. Facility in handling substantive phrases and clauses makes for clearness and variety of expression.

For illustration: We hoped that he would come. Our hope was that he would come. It was our hope that he would come.

Similarly express in two or more ways each of the following thoughts keeping the substantive clause in each:

- a. We believe that he is honest.
- b. They asserted positively that he would come.
- c. I am not certain that I shall go.
- d. The jury decided that he was innocent.
- e. We remembered what you had said.

2. Many difficulties in understanding sentence structure may be cleared away by a clear understanding of the substantive group.

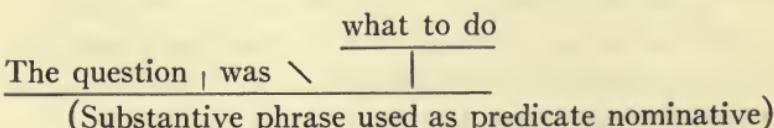
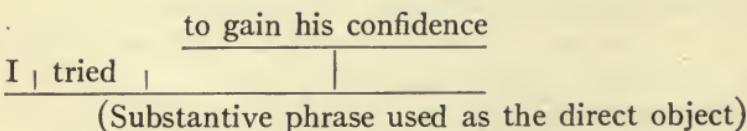
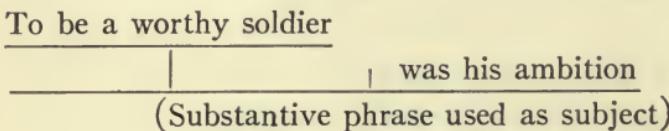
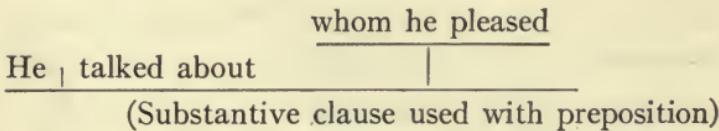
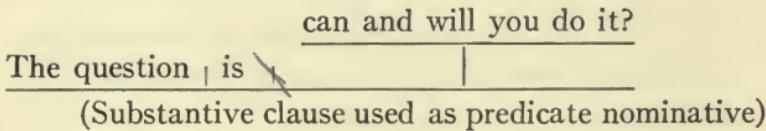
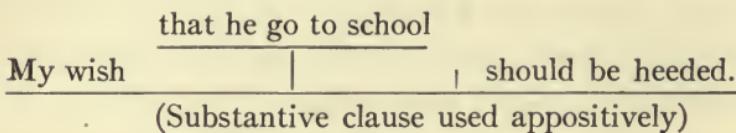
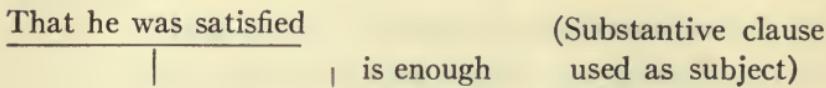
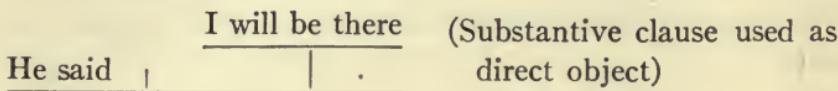
Keep the five uses clear. Add the following drills and others if necessary to fix the classification.

Point out the substantive clause in each of the following sentences and tell how it is used:

- a. When we shall go is not decided.
- b. The foreigner knew what we were saying.
- c. His question was, Where can we get shelter?
- d. I told the soldier that he could stay at our home.
- e. My problem is, where to get the money.
- f. The boy said that the fox ran through the corn.
- g. "What are you doing out so late?" asked the officers.
- h. "More kindness is needed to-day," said the preacher.
- i. It is believed that he sailed south.
- j. "Make way for Liberty!" he cried.

## Diagramming and Sentence Clearness

A simple diagram may be used to make these and other relations plainer. For illustration:



He | objected

| to

our going there

(Substantive phrase used with a preposition)

to see him

It | was impossible

(Substantive phrase used appositively)

The diagram may be helpfully used in showing the relations of substantives to other parts of the sentence. A clear understanding of these relationships is basic in the study of case.

**Make the diagram, if used at all, simple and directly to the main point to be illustrated.**

The chief trouble with diagraming as used by most teachers and texts lies in its complexity. The diagram that gets in its own way is worse than useless. **Teachers can easily make their own diagrams.** Such diagrams, if simple and to the point, may be far more effective than any set system.

### Study 5. The Pronoun

Two main points of vital value are to be learned in connection with pronouns:

1. How to keep the pronoun clear.
2. How to use the different forms correctly.

The following sentences, taken from seventh and eighth grade papers, show the need for helping pupils to use pronouns clearly:

- a. The goddess Earth forgot and struck the ground so hard that the floor of the sky was broken through which she fell. (No antecedent for *which*.)

b. His guides through the pathless forest were the children of his mother's sisters, they were his star cousins. (To what does *they* refer?)

c. They had to endure many hardships, that is after their marriage they lived with the Indians with their squaws and were protected by them. (By *whom?*)

d. The girl said that she and her sister would go with the woman if her mother would let them, but she refused. (*She* and *her* badly jumbled.)

e. The Bushmen, who are proud of their boys often cut pieces out of his skin to make him look fine. (Jumbling of number forms.)

Have pupils make the foregoing sentences clear. Gather other sentences like these, from their papers, wherein pronouns have not been clearly used, and make additional exercises in clearness.

The ability to choose the proper form of the pronoun depends largely on a clear knowledge of case relationships, a study of which follows.

#### Study 6. Case Forms of the Pronoun

The lessons in case may be kept simple and clear by remembering two main points:

i. There are only seven pronouns that have both nominative and accusative forms:

a. I \_\_\_\_\_ me

d. we \_\_\_\_\_ us

b. he \_\_\_\_\_ him

e. they \_\_\_\_\_ them

c. she \_\_\_\_\_ her

f. who \_\_\_\_\_ whom

g. Thou \_\_\_\_\_ thee

The last named is seldom used.

2. Most of the difficulty met in using these forms comes in connection with a few type sentences. Among the worst of these are:

- a. It is I (we, he, she, they) (Predicate nominative).
- b. Mary and I went (Compound subject).
- c. We boys were there (Appositive subject).
- d. They are no better than we (Elliptical sentence).
- e. Whom did you see (tell, ask) (Interrogative).

Perhaps eighty percent of the errors made in using case forms are made on these five types.

The other mistakes in using pronouns come generally in such vulgarisms; as, **He** hurt **hissel**; **That** is **hisn**. Sometimes errors are made on more technical forms of the sentence; as, those containing (1) The nominative absolute, and other independent expressions; (2) Thrown in expressions; (3) The subject of the gerund. For illustration:

- a. **He** being there, we could go. (Nominative absolute.)
- b. **He!** why he wouldn't do such a thing. (Independent by exclamation.)
- c. He is a man **who**, I think, can be trusted. (Thrown in expression.)
- d. **His** coming made no difference. (Subject of gerund.)

These more technical case forms are taken up in succeeding lessons under inflections. Let the attention be given here to the more common uses.

**Studies in sentence structure** find definite application in connection with case. It is essential that the pupils know clearly the relation of words and groups of words in order to give reasons for the case forms they choose.

Here is an excellent opportunity for a searching review of the lessons in sentence building.

### Study 7. Relative Pronouns

Several points of practical value grow out of this study:

1. A definite training is given in the proper use of the troublesome forms **who**, **which** and **that**.
2. The correct and effective use of **descriptive** and **determinative** clauses, with the **proper punctuation** of the descriptive clause is given.
3. **Appositives**, which are nothing more than descriptive clauses reduced to their lowest terms, are dealt with from the viewpoint of **sentence conciseness**.

'An essential thing in all of this work is to develop in the pupils a **sense of subordination and modification**.

Facility in handling the relative pronoun with the clauses it introduces is rather rare. To cultivate that facility, and to train pupils in an effective use of appositives, is to help greatly in overcoming the "and" habit. Such training also makes for smoothness, clearness, and conciseness in sentence building.

The best way to vitalize and clinch the points just suggested is to make exercises from sentences of the pupils' own composition. The following are several such typical exercises as may thus be made:

#### 1. Choosing the Right Relative Pronoun

Study the relative pronouns used in the following sentences. Suggest any change that might be made, giving reasons.

1. In one corner was a trap door that led to an underground passage.
2. Education, that is necessary for all, will be gained.
3. The snow that covered the houses and the ground made it a very light day.
4. It was one of those days which make you feel sleepy.
5. We could see six firemen, which had climbed up the ladders.

Besides training the pupils to use **which** and **who** in descriptive clauses, train them also to separate such clauses from the rest of the sentence by commas.

### 2. A Study in Conciseness

Reduce the relative clauses in the following sentences to phrases or appositives:

1. The flowers, which bloomed along the wayside, looked brighter than ever.
2. There are houses outside, which were used for the soldiers while standing guard.
3. They built their home, which was a four-roomed cabin built of logs.
4. They looked across the plains which stretched far before them to the sunrise sky.
5. We trudged up the icy path, which led to school.

### 3. A Study in Subordination

By using relative clauses, change the structure of the following sentences so as to eliminate the misused **ands**:

1. A truck was speeding down the street and it struck a roadster.
2. The automobile driver was backing his car out of the garage and he bumped into a man and knocked him down.

3. One candle was lighted very near a branch of the tree and it started the tree and toys blazing.

4. A woman happened to be crossing the street and she was knocked down by the runaway horses.

5. The Indians saw the fluffy cloud floating by and they thought it was the Great Spirit and that he had come to punish them.

Have the pupils themselves make other exercises like these given, based on their own sentence structure. These may be copied into their correct-usage books for reference and review drills.

#### Study 8. Verbs as Life-Giving Elements

This study brings into the clear the most important phase of verb study. **The verb gives life to language.** Here is a conception of the verb that challenges interest and vitalizes the old cut-and-dried definition we have been wont to learn.

The essential thing, first of all, is to make the pupils sense the truth of this assertion. Such studies as that given in Exercise 172 will be found helpful. Add to this poem study, the study of life-giving words found in news articles, in prose selections found elsewhere in the text.

Another helpful exercise is to have the pupils change the life of a sentence by changing the verb. For example place this sentence on the board: **The man walked along the street.** Let the class suggest other words to take the place of **walked**; as, **trudged, limped, marched, sauntered.** What is the effect of the change?

Studies of this sort will make clear the point at issue: the verb is the life-giving element in the sentence.

### Study 9. Predicative and Non-Predicative Verbs

Not all verbs assert action or being. The pupil will soon discover this in his search for life-giving elements. It becomes necessary now to clear his mind on this point. This can be done only by a **study of predicative and non-predicative verbs.**

The following explanation at the outset of this study proves most helpful.

There are three ways by which action is expressed in the sentence:

1. By assertion; as, The soldiers **marched** rapidly.
2. By assumption; as, The soldiers, **marching** rapidly, overtook the enemy.
3. By suggestion; as, The soldiers made a forced **march**.

In the first sentence **marched** is a **predicative** verb. In the second sentence, **marching** is a **non-predicative** verb. In the third sentence **march** is used as a noun; but the noun, coming from a verb, suggests the action.

The essential point is that the life of each and all of these sentences comes either directly or indirectly from the verb.

By using such exercises as those found in Exercise 174 and the following additional ones, make this point clear and vital.

By using forms of various verbs make sentences in which the action expressed by each verb is:

(1) Asserted; (2) Assumed; (3) Suggested.

For example:

The parachute dropped slowly.

The parachute, dropping slowly, carried the aviator safely to the ground.

The dropping of the parachute was slow.

Use in like manner, each of the following verbs:

call	break	blaze	sail	hunt
work	explode	leap	fall	march

#### **Study 10. A New View of Transitive and Intransitive Verbs**

Exercise 175 drives home from a new viewpoint the essential difference between transitive and intransitive verbs. Non-predicative verbs are now brought into the classification. The exercise therefore serves the double purpose of clinching the points made in the lessons just given, and at the same time giving a vitalized review.

Practical application of the lesson is found in the exercises on *lie, lay; sit, set; rise, raise*. With the foundation well laid by the studies of transitive and intransitive verbs, the pupil comes to these forms now with assurance. Proper drills should fix the lessons for him forever.

Such drill forms as the following may be used to fix the distinction between these transitive and intransitive forms, if desired. Have these copied in the pupils correct-usage books.

##### **Transitive Forms**

<b>Active</b>	<b>Passive</b>
He set the bucket down.	The bucket was set down.
They were setting the furniture out.	The furniture was being set out.
Have you set the alarm?	Has the alarm been set?

**Intransitive**

<b>Active</b>	<b>Passive</b>
I sat there an hour.	We had sat talking two hours,
He is sitting under the tree.	I think.

**Study 11. Practical Study of Non-Predicative Verbs**

What is the use of the participle and the infinitive in sentence building?

Their practical value is made clear in **Live Language Lessons**. Participles and infinitives there are taught from the use viewpoint, these points being made plain:

1. The participle and the infinitive both help to make the sentence concise.
2. These elements are useful also in helping the writer or speaker to subordinate thoughts of minor importance. They offer an excellent cure for the "and" habit.
3. Through the participle the sentence may be made more graceful; the infinitive adds strength to speech.

Teachers should keep the foregoing points clear, and should drive them home by using such exercises as those given under 181, 182, 183.

Enrich these and vitalize the work by using other sentences from pupils' papers, letters, and newspapers.

**1. A Study in Conciseness**

By using participial phrases shorten the following sentences:

- a. The strong wind, which was carrying clouds of dust, made it almost impossible for us to find our road.
- b. The sun, which was streaming through the morning mist, soon lifted it and cleared the scene.

c. A heavy freight train, which was rounding a curve in the canyon was derailed and leaped down the embankment into the river.

Have pupils find in their own papers or those of their classmates other sentences which might be condensed and improved in this way.

## 2. Making Sentences Clear

a. "Climbing down the tree we saw the porcupine." What meaning was intended here? Change the sentence so as to bring out the meaning.

b. Walking through the woods, a patch of fragrant violets greeted us.

c. Making a noise like a bird the Indian scout was signalled by his companion.

Have pupils correct sentences like those above and place the correct forms in their correct-usage books.

## Study 12. Adjectives in Use

Three main things of practical worth will come from successful teaching of these vitalized lessons on adjectives:

1. An enriching of the vocabulary with pride in using choice, descriptive words.

2. A good working knowledge of the rule of agreement between limiting adjectives showing number and other number forms.

3. A keener sense of modification, with skill to use adjectives and adjectival phrases and clauses clearly and effectively.

The essential thing in working for these results is to connect the lessons with everyday language practice.

Two points should receive special attention, conciseness and clearness. The tendency of amateurs is to use too many adjectives. Another common fault is the jumbling of modifying elements.

Do not discourage unduly the youthful enthusiasm shown in an extravagance of modifiers. Rather guide it tactfully. The overuse of adjectives will gradually disappear.

Give much practice to help pupils in getting their modifiers in the right place. "Want ads" give excellent exercise at this point. Much fun as well as good training may be easily provided from the newspapers.

The classification of adjectives may be reduced to three terms, **descriptive, limiting, articles**, if desired.

Definite attention should be given to the proper use of articles. The frequent use of **a, an** and **the** in language makes for their frequent misuse. A special effort should be made to correct the common fault **kind of a, sort of a**. Attention should be given to the misuse of **a** before vowels; as, **a orange, a apple**.

For drill purposes have each pupil work out a tongue-training drill on the correct use of articles and place this drill in his correct-usage book. For example:

This kind of horse.	This kind of book.
That sort of apples.	That kind of boy.
An elephant.	A turkey.
An orange.	A tomato.
An eagle.	A hundred.
An hour.	A humble man.
The black and white cow. (One animal.)	
The black and the white cow. (Two animals.)	

The secretary and treasurer. (One officer.)

The secretary and the treasurer. (Two officers.)

The effort constantly should be directed towards getting pupils to take such a proper pride in their speech as will promote vigilant self-correction.

Make the work practical.

### Study 13. Adverbs

There are three main results of value to come from the vitalized study of the adverb:

1. The pupils should learn when the adverb adds; when it detracts.
2. The drills in using "ly" forms of this part of speech, should be reinforced by study and further drill.
3. Facility in placing adverbs and adverbial phrases and clauses should be cultivated.

The essential thing to keep clear, if the study of adverbs is to be made practical, is this: **Adverbs sometimes add to the effectiveness of the sentence; sometimes they detract from its forcefulness.**

The main effect of the adverb is to give the sentence smoothness. If snap and vigor is needed, the vitalized verb will do the work better than a lifeless verb with an adverb. For illustration, take this sentence recently written by a news correspondent:

"Dawn barely had broken when the big ship loomed through the mist, crept past the lighthouse, and nosed its way up the channel into the harbor."

How many verbs are used? Four.

How many adverbs? One.

Suppose the writer had said, "Dawn barely had broken when the big ship rose slowly out of the mist, made its way carefully past the lighthouse and moved cautiously up the channel into the harbor."

Such an overuse of adverbs kills the life of the sentence. The pupils should be trained in an intelligent working knowledge of this part of speech.

### Adjectives or Adverbs

It is important also that the pupils be drilled in the proper choice of adjectives and adverbs. A frequently made mistake is the dropping of the "ly" in such sentences as, "Come quickly." "Step quietly." "It was surely a treat." "He did the work satisfactorily."

Overcoming this fault means more than head teaching. It will require persistent ear and tongue training to fix the right habit.

For additional drills make forms like the following. Choose the form you think proper, giving reasons:

1. It is (terribly, terrible) warm.
2. Rounding the curve (quick, quickly) the automobile "turned turtle."
3. He crept (cautious, cautiously) up the hillside.
4. The soldiers charging (furious, furiously) surprised the Indians and captured them.
5. Turning (sudden, suddenly) I saw the wolf on my trail.

Have pupils watch carefully for sentences in which adjectives are misused for adverbs. These corrected should be copied in the correct-usage book.

### Adverbial Phrases and Clauses

The sense of modification needs continual cultivating. To place the adverbial word groups where they say exactly what is meant is a skill that comes only from much well aimed practice. Use sentences found in pupils' papers and in newspapers to reinforce this point.

### Study 14. Prepositions

Two main faults are found in the use of this important part of speech:

1. Mischoice of the preposition.
2. Needless prepositions.

The first fault is illustrated by the following sentences:

He is not **to** home.

It was divided **between** the three sons.

He went **after** the cows.

The dog jumped **in** the creek.

The use of needless prepositions is found in such expressions as,

It was **in back** of the house.

He jumped **off from** (or of) the box.

Where are you going **to**?

Where is he **at**?

A careful study of the exact meaning of the different prepositions with positive drills to reinforce the meaning will do most to clear away the first named fault.

The use of needless prepositions can best be overcome by positive drill exercises on correct sentences wherein such needless forms are likely to occur.

Practical exercises to supplement those found in the book, may be readily made from the newspapers, from

the speech of the pupils and from their papers. Let the class help to gather these exercises and use them in socialized recitation.

The finer distinctions in meaning conveyed by the various prepositions may not all be caught by the pupils of this grade but a beginning study in word accuracy may be made by using such exercises as follow. Tell what change takes place in these sentences as the preposition is changed:

I went to the house.

I went into the house.

We laughed at the man.

We laughed with the man.

I went for him.

I went after him.

I went by him.

A government of the people.

A government by the people.

A government for the people.

Have the pupils find and keep in their correct-usage books sentences wherein prepositions are aptly used; as, the closing sentence in **The Gettysburg Speech**.

### Study 15. Conjunctions

One of the surest tests of clear thinking is to be found in the use of connectives. Words and groups of words must be properly tied together to hold the thought. It takes skill to make these language knots properly.

A most common fault in using conjunctions is the coördinating fault. A majority of people have this "and" habit, which also includes the "so" habit, "then" habit, and any other habit of making language move in a "run on" "dead level" structure. Such habits may be best overcome by cultivating a surer sense of subordination.

The right use of subordinating conjunctions should be developed. A dictionary study of the most important of these, with definite practice in using them will bring results worth while.

Do not expect too technical work with these words, but make a beginning in word accuracy by using such exercises as the following.

Choose the conjunction you think proper, giving reasons:

1. Neither he (or, nor) I have been there.
2. I do not know (if, whether) I shall go.
3. It looks as (if, though) it will rain.
4. I did not do it (since, for, because) you objected.
5. I will not tell him (lest, unless) he promises to keep the information to himself.

### Correlative Conjunctions

Especial attention should be given to correlative conjunctions. This means more than merely learning these connectives in pairs. It calls for a study in the balancing of one thought against another, comparing or contrasting two ideas.

### Study 16. Interjections

The essential thing to be done regarding interjections is given clearly in the text.

**Overuse of this part of speech should be discouraged.**

Little else of practical value can be said about this last of the parts of speech.

### Summary and Reviews

The minimal essentials covering the studies in Sentence Building and the Parts of Speech are given in

concise form in Exercises 206 and 207. Make sure that these essentials are mastered.

### DIVISION THREE. . INFLECTIONS

English is not a highly inflected language. There are a few things, however, worth learning well about its inflections, and these should be learned thoroughly. The effort in **Live Language Lessons** is to find these essentials and to teach them well.

The "nutshell presentation" of the subject at the outset should prove most helpful. It gives a concise view of the field and indicates the main problems to be met and mastered. The succeeding lessons also are brief, pointed, and clinched by definite drill.

Taken as a whole, this practical study of inflections is a vitalized and systematic review study of **The Tables of Correct Usage**. Pupils who have had the previous lessons in the **Live Language** texts will come to this vital study of grammar well prepared to master it. It gives to them only a new view of the forms they have already met in various ways before.

#### A Concluding Word

The slogan of the **Live Language** Grammar may be expressed in two free and easy American expressions: "Cut out and connect up." The whole effort in planning this course has been to eliminate the non-essentials and to vitalize every necessary principle and rule taught by connecting it with life. The lessons will bring right results if they are followed, not slavishly but rather faithfully in a spirit of true understanding and appreciation.



**SECTION THREE**

**PRACTICAL TALKS TO TEACHERS**



## PRACTICAL TALKS TO TEACHERS

### THREE STEPS IN LANGUAGE

Language teaching, in brief, involves a threefold process—discovery, development, drill.

#### I. The Discovery Lesson

The central purpose of the discovery lesson is to find what the pupil has in mind or what he can get that is worthy the attention of the class.

Two things are essential to success in this opening lesson:

1. A suitable subject of real life appeal.
2. The proper stimulus to self-expression.

In **Live Language Lessons** (see Composition Content Chart on page 8) the subjects are both vital and varied.

In the live language plan, too, the natural method is followed to stimulate the pupil to express himself. For this purpose four main means are used:

- 1: Suggestive questions.
2. Personal experiences.
3. Stories and poems close to child life.
4. Suggestive topics.

A study of any of the lessons given in the books will show clearly these various methods of approach. For further explanation see "Our Living Language" Chapter III, "Leading the Learner to Express Himself."

More important than any of these excellent means, however, is the spirit of the teacher towards the work. Unfeigned interest in the pupil's effort is essential to success. The teacher should be a sympathetic auditor, giving watchful attention and intelligent direction to what the pupil is saying, and thus helping him to disclose his best thoughts and experiences.

Here, too, is the explanation of the vitality of **Live Language Lessons**. They can never grow old, indeed, like the reproductive exercises in formalized texts. Each class renews the **live language lesson** by bringing to it new thoughts and experiences.

#### No-Accident-Week

To illustrate further: In a certain city recently a "No-Accident-Week" was being observed. One of the teachers, turning this vital theme uppermost in the public mind to educative account, opened up in a sixth grade class a language project on "The Cost of Carelessness," connecting with the project found in **Live Language Lessons**, Second Book, "Life in the City," Exercise 43.

The pupils were led first to talk about and afterwards to write their experiences showing why it pays to be careful.

The following titles of their little stories indicate the various worth-while incidents and thoughts brought out during this discovery lesson:

Misplaced Toy Causes      Taking Chances.

Trouble.

Cripple Killed through Carelessness.      A Cigar and Kerosene.

Fatal Run Across Street.	Matches and Hay.
The Wrong Side of the Road.	Fatal Game in Street.
Careless Fireman Causes Fire.	A Thoughtless Boy.
Turning Corners Carelessly.	A Costly Cigarette.
A Reckless Motorman.	Killed Playing around Cars.
Collision through Carelessness.	The Cost of Speeding.
Too Fast Motorcycle Riding.	Stealing Rides.
The No-Accident-Week Accident.	Unhitched Horses.

### The Thanksgiving Dinner

In a class of the fifth grade, the general subject chosen was "The Thanksgiving Dinner." Here the purpose was to lead the pupils to give their first-hand experiences about the various articles of food that make up this feast. The following titles of little story explanations that were produced show how each pupil contributed something original to the class exercises:

Raising Potatoes.	Life of a Banana.
The Strawberry Story.	A Sweet Potato Story.
A Saucy Cranberry.	Pumpkin Pie.
The Apple Pie Story.	A Squash Story.
The Turkey's Tale.	The Gooseberry Tale.
Trout for Dinner.	A Bunch of Grapes.
Story of the Currant.	How the Beans Grew.
The Chicken's Story.	The Story of an Orange.

### Travel Talks

In a class of the eighth grade, the general subject sketched was "Travel Talks." Each pupil was led to tell of one of the most interesting sights or experiences that had come to him during some trip he had taken.

The following are the various individual titles chosen for the talks that were developed during this exercise:

In Geyser Land.	Through Echo Canyon.
At Niagara Falls.	A Wyoming Ranch.
The Washington Monument.	In Strawberry Valley.
The Statue of Liberty.	At Saltair Beach.
At Ocean Park, California.	At Indian Camp.
In the Wasatch Mountains	Across the Nevada Desert.
The Tower of Jewels.	The Midway Hot Pots.
A Mountain Resort.	Liberty Park.

Given any subject that touches closely real life interests, practically every pupil may be led to say something worth while. These individual compositions will vary in value; but each will have the one essential quality that gives life and interest in expression, its individuality. A composition lesson can be alive only as it induces each of the members of the class to put something of his own life into the exercise.

**The success of the discovery lesson is predicated on two main things:**

1. Selection of a language project that has a vital appeal to the class.
2. The right stimulus to bring out the best thoughts and experiences from each pupil.

These two essentials are well provided for in **Live Language Lessons**.

The Composition Content Chart given on page 8 shows the rich and varied selection of language projects offered in these books. The lessons follow the vital lines of real life expression and come within the liveliest interests of the pupil.

Each grade is given its own part in the program. Working within the boundaries of its special course, every class will find a wealth of interesting work to do. The course should be followed in the main, as planned; good team work is dependent on each teacher's keeping within the field assigned to her class.

The live language plan is both definite and flexible. It may be readily readjusted to provide for current topics of vital interest, which are always demanding special consideration. Practically all of such subjects may be given place in the live language plan without upsetting the regular work.

The "No-Accident-Week" lesson just sketched is a good example. Though this was seemingly an additional lesson, yet in reality it connected most fittingly with the exercise provided for the sixth grade in the Second Book, Exercise 45, "Safety First Rules for Boys and Girls." It might also have been blended with other exercises in other grades. In the Third Book, Exercise 105, for instance, under "Debates" is found this subject: "Resolved, that carelessness is the most costly of habits."

#### **Connect Language Work with Current Topics**

The point here to be emphasized is: **Do not go outside of the regular course for materials that are found within it.** Connect current topic lessons with the course. More systematic and satisfactory work will be the result.

Regarding the second essential: What means may best be used to lead the learner freely to reveal his best first-hand thoughts and experiences. **Live Language**

**Lessons** offer the following ways to get this desired result:

1. **Fetching questions**, such as call not merely for matter-of-fact nor a "yes" or "no" answer; but rather bring forth the expression of real thoughts and experiences.
2. **Suggestive topics**, with a real life appeal.
3. **Personal experiences** close to the life of the ordinary pupil. These offer possibly the best means of stimulating others to express themselves.
4. **Stories and poems** of real life interest. These are used not for imitation but for inspiration. Literature serves its best purpose in the language lesson when it stimulates self-expression from the pupils.

None of these means, however, will bring forth the best results unless reinforced by true interest in the pupil's expression on the part of the teacher. To bring out the class successfully, the leader must be one with the pupils—a truly interested auditor, participating in their lives, stimulating and guiding them tactfully, and watching always to discover the best ideas or stories that these may be further developed and expressed for the good of others and for the training of the pupil himself.

## 2. Development Lessons

**Continuity of effort is essential to success.** With a clear view of this principle in mind, **Live Language Lessons** have been worked out, not as unrelated exercises but in orderly sequence. The various lessons within each general project are linked together.

The opening, or discovery lesson, is followed naturally by development lessons, and these in turn are followed by exercises and drills aimed to fix right habits of speech.

Following the discovery of a worth-while thought or experience, naturally comes the developing of it. The development lessons may be few or many according to the nature of the project and the grade of the pupils.

The discovery lesson should generally be an oral exercise. Development lessons may be oral or written, or both. They should be varied according to the varying natures of the subject and the changing abilities of the pupils. Generally speaking, they will deal with such phases of language training as vocabulary work, sentence and paragraph building, with whatever is necessary to make the expression more effective.

Continuity with variety should characterize the development lessons. This means that they should move steadily towards the end of working out the project in hand, yet each lesson shall present a different phase of the work. Unless it does there could hardly be progression and sustained interest in the exercises.

To make this concrete, let us return to the "No-Accident-Week" lesson already introduced. The following development lessons followed out in completing that project:

1. **Written exercise** during the study period immediately following the oral or discovery lesson. In this the pupils played the part of reporters writing up the accident they had observed.

2. **Finding and bringing to class brief news stories** in which similar accidents had been reported. Class study of these stories.

3. **The study of sentence building** based on the sentences found in the pupils' papers. Both faulty and well built sentences of the pupils' own composing were here used.

4. **Finding expressive words.** A study of the diction used by pupils, with an exercise in vocabulary building, was here used.

5. **The making of safety-first rules for boys and girls.**

6. **A class program given before another grade** in which little "No-Accident" talks were made, stories relating to carelessness read, and "Safety First Rules" given.

### 3. Cultivating Skill in Speech

Drill exercises, aimed at cultivating skill to use properly the various forms of speech are of two kinds:

1. **Corrective exercises**, given as needed to overcome language faults that have been inherited or acquired.

2. **Constructive drills**, regularly given to teach the essential rules of language, and through positive drills, to fix these rules in practice.

Neglect of either of these phases of speech training would mean a distinct loss to the learner. The corrective work is necessary to take care of his special needs as they are revealed in his oral and written expression.

The constructive exercises, dealing with the common needs of the class, must also be given to round out the course and to make sure that none of the essential forms of language are missed.

A systematic course of training, dealing with type trouble-makers and driving home fundamental rules, is likewise necessary to establish habits of correct usage in the pupils.

The following instance illustrates the point:

At the beginning of the year, a certain teacher observed that her fifth grade pupils had the common fault of mis-enunciating words that end in "ing." Some of them, for example, would say "nothink," "some-think," "everythink." Still others failed to give the sound represented by "ing" with proper resonance. They had the habit of saying "nothin'," "somethin'," "everythin'." Here was need for a vitalized exercise in tongue training.

The opportunity was taken. A motivated drill was given in this troublesome form of speech. Good temporary results came from the work.

### Need for Continued Drill

But this one exercise was not sufficient. It had to be followed with perhaps a dozen others all aimed at overcoming the same fault. A few of the pupils then began to show signs of having acquired the habit of enunciating rightly and with proper resonance words ending in "ing." Most of the class, however, continued to show need of help. It is likely that these drills will have to be continued through several grades, and review exercises for all the pupils will be necessary to keep them from lapsing into wrong habits.

The foregoing illustration suggests the essential process in all speech training. **Find the type trouble-makers and follow them until they are mastered,** is a good rule to follow in this work. Only by such vitalized and persistent practice can the right language habits finally be fixed in tongue and fingers.

Some concrete instances will serve to clinch this important point: Suppose, for example, the first grade teacher finds "I seen it" common on the tongues of her pupils; the second grade teacher likewise frequently hears her pupils saying, "I done it;" the third, "come yesterday;" the fourth, "I rung the bell." Each of these teachers, through appropriate drill exercises, is working against each of these special errors. All are working to the common end of training the pupils in the habit of using properly the principal parts of the verb.

Suppose again, that the pupils in one of the primary grades have the habit of saying "You was going;" or that the intermediate grade pupils make such a mistake as "We was going;" that the pupils in the grammar grades are given to saying, "There goes the boys." The drills necessary to take care of each of these separate faults would all serve the one common purpose of training pupils in the habit of **using the right number forms of the verbs.**

Each lesson is but a link in a chain of lessons leading to the fixing of some desirable language habit. Each lesson, in other words, should be taught, not alone for its immediate result, but to help in reaching the larger objective. This means that all teachers must, to get the best results, see clearly what are the language habits essential to language skill.

Fortunately there are not a great many vital ones to be developed. So far as training the tongue and the

fingers is concerned the following list comprises practically all those of prime importance:

1. **The habit of speaking in clear carrying tones.** Here is a call for drills for right resonance, proper posture, and right breathing.

2. **The habit of opening the mouth.** Exercises to overcome "jaw laziness" reflected by "jist," "kin," "git," "ur," "wuz," "feller," "winder," "guvermunt," and other slovenly forms, are especially needed here.

3. **The habit of speaking the words "trippingly on the tongue."** Drills on words like particularly, geography, arithmetic, to overcome the tendency to slight certain syllables, and on words like *swept*, *wept*, *kept*, to bring up the endings, and *three*, *throw*, *thick*, *this*, *that*, to overcome tongue tightness, are helpful in correcting these common faults.

4. **The habit of speaking without halting and stuttering.** Special individual work may here be necessary to overcome individual speech defects. There is also general need for training pupils away from the distressful habit of filling pauses in their talk with "unds," "ure," "u's," and other non-essential sounds.

5. **The habit of spelling correctly.** Drills here should be aimed at training the fingers to spell. Exercises in enunciation and pronunciation will prove helpful practice to reinforce spelling. Words taken from the pupils' papers and notebooks should be constantly used to vitalize the work.

6. **The habit of punctuating and paragraphing properly.** Intelligent practice is essential here. A rule in punctuation will be followed in practice only when its inner meaning is felt. So with paragraphing. More than mere memory work and mechanical drills is necessary to fix this habit.

7. **The habit of using the correct forms of the various parts of speech.** This general habit, covering correct usage as applied to grammatical forms, may be divided for convenience into the following sub-habits:

- a. Using the right number forms.
- b. Using correctly the principal parts of speech.
- c. Choosing the right case forms.
- d. Using prepositions and conjunctions with care.
- e. Using intransitive verb forms correctly.
- f. Choosing adjectives and adverbs rightly.
- g. Avoiding double negatives and the use of needless words, like "aint," "hadn't ought," "John he," "have got," "this here" and many other "undesirables."
- h. Displacing such barbarisms as, **bust, clumb, hisn, himself**, and other like slovenly expressions with correct speech.

8. **The habit of choosing words and expressions that are both clean and alive.** To cultivate this habit is to make a positive fight against the prevalent habit of using slang. This fight can be won only by the building of choice, live vocabularies.

The foregoing need sounds a clear call for concerted effort on the part of the teacher. The right results in language training can be achieved only as the teachers and pupils work together.

Two things in one are essential here: A good working plan of action and a series of practical lessons and drills necessary to carry out the plan. Given these, teachers can coöperate effectively in cultivating language skill.

**Live Language Lessons** have been created with clear recognition of this vital need. They provide a well-motivated course in language expression, which offers opportunity first, to discover the real language needs of

the pupil; and second, to train his tongue and fingers in right language habits.

Both the corrective and the constructive types of work are provided for in the live language plan. Each composition project, by opening the way for natural expression, brings out the real language of the learner, which may be corrected as occasion requires. With each project also, vitalized exercises on the type trouble-makers in speech and writing are systematically given.

These drill exercises follow four main lines: (1) **Vocabulary Building**; (2) **Grammar**; (3) **Enunciation and Pronunciation**; (4) **Punctuation**. The various lines of work are followed throughout the grades, with lessons adapted to the growth of the learner. They are tied together with reviews and clinched by practical application. The following charts give in outline the **Live Language Progressive Drill** plan.

#### GRADED CHART OF PUNCTUATION AND CAPITALIZATION

Grade	Rules of Punctuation	Rules of Capitalization
Third	Closing sentence with period. Use of question mark.	Beginning of sentences Pronoun I. Own name and names of parents and others.
Fourth	Period with abbreviations. Comma in series. Comma, direct address. Apostrophe in contractions.	Beginning lines of verse. Days and months. Persons and places. Titles before names. Initials.

Grade	Rules of Punctuation	Rules of Capitalization
Fifth	Quotation marks. Comma before quotations. Exclamation point. Dash with broken words.	Beginning direct quotation. Names of Deity. Main words in titles. Writing of dates.
Sixth	Genitive case forms. Summary and review drills on all other marks previously given.	Review of work of previous grades.
Seventh	Review study of various marks of punctuation according to the characteristic of each.  Review drills  Special study of semi-colon, colon, dash, parenthesis, and single quotation marks.	Review of capitalization with especial emphasis on application in letter writing.
Eighth	Complete review of all rules with special drill on those needing attention.	

In each grade all rules for punctuation and capitalization given in preceding grades are completely reviewed.

**Points to remember:** (1) The foregoing outline should be taken only as a suggestive outline. Punctuation marks should be taught as need arises; (2) Punctuation practice should be connected closely with the pupil's composition work; (3) Drills should be continued on each rule till the habit of using the mark is fixed in the fingers.

A reading knowledge of punctuation marks will of necessity be developed before a writing knowledge. The pupil will understand the meaning of the various marks long before he is held to their application in composition.

### LIVE LANGUAGE ENUNCIATION EXERCISE CHART

#### I. Type Exercises to develop the flexible jaw

just	was	horse	children
can	what	corn	hundred
get	cause	born	pumpkin
catch	potato	form	chimney
for	tomato	oil	grandpa
from	fellow	toil	grandma
or	mellow	boil	office
and	yellow	spoil	handkerchief

#### II. Type Exercises to Cultivate Proper Resonance

singing	something	moon	studying
ringing	everything	soon	carrying
reading	nothing	olden	hurrying
writing	anything	golden	marrying

#### III. Type Exercises for Tongue Training

throw	swept	grocery	particularly
three	wept	history	especially
think	crept	geography	length
this	swiftly	celery	breadth
those	quietly	library	width

#### IV. Type Exercises to Train the Lips

while	sleep	sleeve	sphere
which	lift	fine	specific
when	slip	rush	Pacific
whistle	leap	please	pacifist

**V. Type Exercises to Overcome the "Hurry Habit"**

Don't you	Is he going?	That will do	Should have
Can't you	I don't know	Those will do	Might have
Let me	Quicker than	Let him go	Would you
Give me	Better than	Let her go	Could you

**LIVE LANGUAGE PLAN FOR DRILL EXERCISES  
IN CORRECT USAGE****I. Verbs often Misused**

Third Grade	Fourth Grade	Fifth Grade
see	run	blow
do	take	ring
come	throw	fly
eat	give	grow
go	bring	sing
		begin
		write
		spring
		lie
		sit
		rise
		buy
		climb
		choose
		freeze
		speak
		drive
		ride
		bite
		fall
		shake
		break

**II. Expressions Wherein Errors in Number often Occur**

The men are	Weren't they	Here come the men
We were	Doesn't she	Where are the girls
Were you	Here are two	Tom and Ned have
They were	There are three	come
Weren't you	There go the boys	He and I were there

**III. Expressions Wherein Wrong Forms of the Pronoun often Occur**

It's I (he, she, we)	We boys are going	Whom did you tell
I hurt myself	That is ours	(ask, invite, see)
He cut himself	This is hers (his)	He and I went
She bit herself	It was theirs	It was John and I
	Those are yours	

#### IV. Expressions Wherein Adjectives or Adverbs are often Misused

An apple, an egg	This is worse	Speak slowly
Most beautiful	I was surely tired	Walk quietly
Best of two		

#### V. Expressions Showing Errors in Use of Prepositions and Conjunctions

"off of" (from)	"fell in"	"could of done it"
"not to home"	"between three"	"I live 'in' Harney
"going to"	"back of" (behind)	Street"

#### VI. Miscellaneous Trouble-makers

"have got"	"aint," "haint," "taint"	"this here"; "that there"
"can I go"?	"them things" "let me be"	"the man he" "hadn't ought"

### LIVE LANGUAGE PLANS FOR DRILL EXERCISES IN CORRECT USAGE

#### I. Verbs often Misused

Sixth Grade		Seventh Grade		Eighth Grade	
swim	tear	learn	teach	beat	hide
drag	wear	love	like	become	lend
draw	bear	mend	fix	bid	tread
steal	swear	stop	stay	dare	stride
burst	catch	drive	ride	flee	weave
		let	leave	forget	hang

**II. Expressions Wherein Errors in Number often Occur**

Each has his	When have those	Either Tom or Ned is
Every one had his	How do the soldiers	Music of the birds
That horse steps	What are two names	was
proudly	Ten dollars is	Audience was
Those horses step	enough	The news was
proudly	It weighs ten pounds	Memoranda were

**III. Expressions Wherein Wrong Forms of the Pronoun are often Used**

No better than I	Review all trouble-	I did it myself
As good as they	some forms previ-	They hurt them-
Between you and	ously given	selves
me		Who do you think
For (to) her and		came
him		No one but him
		His coming was

**IV. Expressions Wherein Adjectives or Adverbs are often Misused**

He talks well	I'm somewhat better	Most beautiful
He was angry	Fewer than usual	More swiftly
(mad)	came	Tastes bitter
	A healthful climate	Acted strangely
	Almost done	

**V. Expressions Wherein Errors in Use of Conjunctions and Prepositions often Occur**

Different from	Unless you go	He sat beside us
Need of money	Seems as if I	No one besides us
	Neither he nor I	Take it from him
		Man that we saw

**VI. Miscellaneous Incorrect Expressions to be Overcome**

"Kind of a"	"He asked if he could"	"Will you be home"
"Double negatives"	"I laid (set) down"	"I will be ten Friday"
"I'll learn you"	"He raised up"	"If I was you"
	"Either of three"	"I only had a dime"

1. The foregoing drill exercise charts are intended only as guide lines by which the essential drill exercises may be checked up occasionally. **They are not a course of study.** The enriched course which includes these drills will be found in **Live Language Lessons.**

2. Only the types of error found over the whole country are included in the foregoing charts. Such localisms and foreign expressions as "What be yous doin'?" "Powerful smart," "Come and go with," "I reckon he done it," "Me hat," "He done it already," must be dealt with by each school wherein these special errors of speech arise.

3. All drills on forms of speech should be connected as closely with the pupil's real language needs as possible. The drills also should be made secondary to the main purpose of language work—the expression of real thought and feeling.

**SOLVING THE "SEAT WORK" PROBLEM**

What shall be done to keep pupils profitably employed during the study periods, is a troublesome question with all teachers. The question assumes its most difficult form when linked with the rural or ungraded school.

A satisfactory solution of the problem can be found only through:

1. Finding worth-while seat work for the pupils.
2. Making the seat work link with the recitation.
3. Getting the "interest push" in the work to come from the pupil.

**Seat work is worth while only as it leads towards the central purpose of the lesson.** A mere assignment of scrappy, unrelated work given to keep pupils busy is next to valueless. The work should be such as will reinforce the lesson just recited or lead into the next to be given.

**Continuity is essential to successful seat work.** How long the pupil may be kept interested in doing a certain type of study will depend on the age and the nature of the pupil. Each lesson, however, should lead to a follow-up lesson till the central object of the study is reached.

**Variety within the continuity is also essential.** Monotony kills the spirit necessary to keep the interest alive and growing. The problem is, how to relieve the grind by changing the exercise and yet keep the work moving steadily towards the goal.

**Real motivation is the key that will solve all these problems.** Given work that has a natural interest for him individually, the pupil can be led to give his best to the effort.

So far as language work goes there are several types of seat work that offer natural motivation. Among them are the following:

1. Making language booklets.

2. Real letter writing.
3. Blank-filling exercises for vocabulary building.
4. Reading stories to tell and to play.
5. Correct-usage exercises.
6. Sentence and paragraph studies.
7. Spelling games and drills.
8. Illustrative work in form of drawing, cutting and picture mounting.

The Language Booklet may be worked out either by the class or by individual pupils.

In the primary grades the composite, or class booklets are best for most of the work. If the pupils, for example, are working on birds, let each contribute one or two stories for the class book. Perhaps, later, as suggested in the closing months of the third grade, each pupil may work out a playtime booklet for himself.

In the intermediate grades, the individual booklets may be increased. Occasionally, however, the class booklet should be produced. The essential point is: **Do not overdo any one type of exercise.** The booklet is less likely, however, to grow tiresome, since it combines many things in one. Composition, illustrations, games, letters, and other forms of expression may be brought within it.

In the grammar, or junior high school grades, greater individuality should characterize the work. Here the pupils may carry forward various language projects largely on their own initiative. Among the various things they may do are these: (1) Create a book of tales; (2) Gather local history stories; (3) Make a scenic sketch book; (4) Write biographies or an autobiography; (5) Create newspapers; (6) Develop an industrial book-

let; (7) Make a booklet of verse original or collected; (8) Create a series of real travel tales; (9) Make a recreation booklet.

A great many interesting forms of expression, offering an inviting opportunity for original self-expression, are possible in the junior high school grades.

**Solving the seat work problem** is mainly a question of stimulating in the pupil an individual interest in expressing himself along worth-while lines that link with the lessons at hand.

## LIVE LANGUAGE COMBINATION STUDY PLAN SUGGESTED ESPECIALLY FOR RURAL SCHOOLS

The multiplicity of grades, and subjects to teach in most rural schools makes economy of time and teaching effort imperative. In many of these schools also there are too few pupils in each class to give a social stimulus to the work. The **composition lesson** calls naturally for an audience. The providing of this audience and at the same time the cutting down of the number of classes, is made possible by the **Live Language Combination Plan**.

By bringing two classes together, or even more if absolutely necessary, the composition side of the work can be given during the recitation conjointly. The drill exercises and individual work can be carried on during the study period. The following outline reveals a systematic plan showing how the various studies may be brought into combination:

### Third and Fourth Grades: Live Language Lessons, First Book

I	{ Summer Stories Fun in the Country	III	{ Little Laborers Home Helpers
II	{ Autumn Time Autumn Gifts		

IV	Indian Stories and Thanksgiving	VIII	Stories for Little Americans
	Hallowe'en Stories		Little Folk of Other Lands
V	Santa Stories		Springtime Stories
	Christmastide	IX	Spring in Song and Story
VI	Snowflake Fun		Plays and Playmates
	Snow Sports	X	Maytime
VII	Fireside Story Hour		
	Around the Fireside		

**Fifth and Sixth Grades: Live Language Lessons,  
Second Book**

I	Vacation Stories Streamside and Seashore	VI	Brave Boys and Girls Stories of Our Coun- try
II	The World's Workers Fairs and Festivals	VII	Our Animal Friends Wild Animal Life
III	Thanksgiving Stories of Industry	VIII	Spring Work and Spring Sports
IV	Christmas Stories and Songs	IX	Bird Life Orchard and Wild- wood
	Recreation		General Review Ex- ercises
	Schooldays and School- mates	X	Beginnings in Gram- mar
V	Life in the City		

**Seventh and Eighth Grades: Live Language Lessons,  
Third Book**

**For Regular Work**

i. Stories and Story Telling.  
(pp. 1 to 32)

**For Supplemental Studies**

Writing Stories.  
(pp. 195 to 200)

2. Local History Stories. (pp. 38 to 45)	History of Home Town. (pp. 45 to 51)
3. Homes and Home-making. (pp. 107 to 133)	A State Day Edition. (pp. 191 to 194)
4. The Newspaper. (pp. 175 to 189)	Debates. (p. 19)
5. Travelers' Sketch Books. (pp. 201 to 207)	Addresses. (pp. 217 to 222)
6. The Poet and His Art. (pp. 151 to 174)	Sketch Books. (pp. 52 to 66) Recreation. (pp. 208 to 215)

The supplemental studies suggested should be given only in case there is ample time for them. In the six studies suggested for regular work will be found composition work—oral and written—enough to fill half a year. During the other half of the time the class should probably be divided to study the more formal side of the work each grade studying separately as follows:

#### **Seventh Grade**

1. Paragraph Studies.  
(pp. 33 to 37)
2. Study of the Sentence.  
(pp. 67 to 106)
3. Word Studies and Correct-  
Usage Drills. (pp. 134 to  
149)
4. Enunciation Practice.  
(pp. 160 to 163)

#### **Eighth Grade**

1. Sentence Structure.  
(pp. 223 to 276)
2. Parts of Speech.  
(pp. 277 to 368)
3. Inflections.  
(pp. 369 to 418)

The **minimum course** only can be covered well during so brief a time. For this minimum it is suggested that the following lessons be omitted:

1. From the seventh grade work: Exercises 17, 49, 57, 58, 92, 94, 96.

2. From the eighth grade work: Exercises 140 to 149 inclusive, 165 to 170 inclusive, and Exercises 187, 188, 189, 194, 226, 230, 235.

#### Live Language Uniform Program for Year Suggested Especially for Rural Schools

The season arrangement of the **Live Language** studies in the third, fourth, fifth, and sixth grades makes possible a **concerted plan of action covering the school year**. Subjects may be taken up during the time when the interest is naturally created for them. By such a plan the work of the school may be effectively correlated with economy of time and effort, and the various classes, in graded schools especially, be kept working in unison.

The following outline to guide this work is given only as suggestive. It will bring richest results by being **followed**, not slavishly, but somewhat faithfully.

Approximately **three weeks** may well be given to each general study in composition and the tongue training and finger practice accompanying each of these **studies in oral and written expression**.

UNIFORM STUDY OUTLINE FOR LIVE LANGUAGE LESSONS  
COVERING THIRD, FOURTH, FIFTH, AND SIXTH  
GRADE WORK

Group	Third Grade	Fourth Grade	Fifth Grade	Sixth Grade
I	Summer Stories	Fun in Country	Play for Young Workers (1)	Summer Sports
II	Little Laborers	Home Helpers	World's Workers	Stories of Industry
III	Indian Summer	Hallowe'en Time	Indian Life	Fairs and
IV	Thanksgiving Time	Autumn Gifts	Thanksgiving	Festivals
V	Santa Stories	Christmas-tide	Christmas Stories	Entertainments
VI	Snowflake Fun	Snow Sports	Outdoor Sports (2)	School Days
VII	Fireside Stories	Around the Fireside	Animal Friends	Wild Animal Stories
VIII	Little Americans	Little Folk of Other Lands	Brave Boys and Girls	Stories of our Country
IX	Springtime	Spring Songs and Stories	Spring Work and Play (3)	Life in the City
X	Playmates and Pets	May Flowers	Bird Life	Orchard and Wild-wood

(1) Taken from Exercise 7.

(2) The study "Spring Sports" on page 124, may be readily adapted for the winter time.

(3) Chapter on "Springtime Fun" is added to "Spring Work" here.

The foregoing uniform plan has several things to commend it:

1. It offers opportunity for the school to follow the waves of interest brought by the various holidays and seasons.

2. It gives each grade a content of its own, but offers also a chance for team work.

3. An opportunity for correlation of language literature, art and music is in the plan.

#### A FINAL WORD

The aim kept foremost in producing this manual has been to give teachers such practical suggestions and directions as will best help them to help themselves. To get the desired results the teacher must inspirit and enrich these suggestions. This done, the language lessons cannot fail of being not only alive, but joyful and efficient.











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